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Celebration!

The Amazing Anniversaries of

Doctor Who

Everybody loves a party, and as **Doctor Who** has been around for 40 years, it's provided plenty of excuses. Anthony Brown looks at how the unstoppable Doctor has celebrated.



The Cybermen's invasion of London was shown around Doctor Who's 40th anniversary.

WHEN DOCTOR Who reached its fifth year on air, the notion of celebrating anniversaries hadn't really caught on. Fans hadn't noticed that magic date, November 23rd, and television as a mass medium was so new that celebrating its history probably seemed as improbable as marking the anniversary of a ring-tone. Still, November 23rd 1968 was at least marked by the transmission of a new episode – the first and only British screening of *The Invasion*, Part Four, featuring the return of the Cybermen after several weeks of hints. It's one of the later Doctor Who episodes missing from the BBC archives,

and it was the last episode to be shown on the anniversary – in Britain, at least – for another 19 years...

By 1973, television was developing its own sense of history, helped by the 50th anniversary of the British Broadcasting Corporation the previous year. Lasting 10 years was something of an achievement for a series. *Coronation Street* had been running since 1960, *Z Cars* had been around since 1962 (but had taken a year and a half off before coming back as a twice-weekly soap... *plus ça change!*), while one or two sitcoms had run for years by remaking old black and white episodes in colour. But **Doctor Who's** 10-year run was regarded as a bit of a phenomenon at the BBC...



"So you're my faithful hounds? A dandy and a clown?" William Hartnell joins the new boys, Patrick Troughton and Jon Pertwee for the *Three Doctors* photohoot

1973

The celebration actually began almost a year early, with the start of Season 10 on December 30th 1972. It wasn't so much a flash of inspiration that led producer Barry Letts and script editor Terence Dicks to reunite the current Doctor (Jon Pertwee) with his predecessors, as howling to the inevitable now the moment was right. "It would be fair to say," he told *fanzine* *An Adventure in Time and Space*, "that hardly a week went by without at least one letter suggesting just such a meeting of all the Doctors. So the difficulty was not so much bring Jon [Pertwee] together with Bill Hartnell and Pat Troughton, it was what sort of story you'd write from there onwards..."

Getting the story to the screen proved more complex than expected, thanks to William Hartnell's ill-health, and his reluctance to admit it. Having spoken to Hartnell on the phone and commissioned a script to feature him in an active role, Dicks and Letts then had to rewrite it after Hartnell's wife Heather filled them in on the sad truth about her husband's condition, which restricted his

contribution to pre-filmed inserts and a photoshoot.

1973 was also the year that *Doctor Who* gained a permanent place in the book shops. Richard Henwood, the editor of a small children's range called Target at Universal-Tandem came across remaindered copies of three *Doctor Who* novels from the 1960s, and snapped up the reprint rights. Issued under covers by artist Chris Achilleos (monsters in colour, the Doctor in black and white), they sold like hot cakes, and a new set of novelizations were commissioned for the following year. Since then, there's been a *Doctor Who* book published almost every month for the last 30 years, as Target became WH Allen became Virgin, and the *Doctor Who* licence then passed to the BBC.

The BBC made their own contribution to the celebrations as well, in the form of the *Radio Times* Special. A beautifully-designed medley of behind-the-scenes interviews, reunions with old companions and episode guides, it ensured that every young *Doctor Who* fan knew the rough details of all the Doctor's past adventures – even if the editors couldn't agree on the titles of the early stories.

There has been a *Doctor Who* book published almost every month for the last 30 years.





Many a line word spoken in just... The special TARDIS article for the fiftieth anniversary produced a 'Five Doctors' story. Plus a ticket for the Longleat weekend.



No cake for Tom: Producer Graham Williams refused an on-screen 10th birthday party

It even provided details of the stories to come in 1974. There had been Doctor Who fan clubs before this, but in truth, fandom was born here...

Something else was born here too. A successful exhibit at the Science Museum in 1973, following similar showcases of costumes from Elizabeth R and The Six Wives of Henry VIII, led to exhibitions of Doctor Who costumes opening at Blackpool and Longleat House, Wiltshire, in the following year. The former finally closed in the late 1980s, but the latter is still going strong and would become the scene for the greatest gathering of Doctor Who fans ever seen in 1983.

1978

A low-key anniversary gets a low-key celebration as 15 years on air coincides with the Doctor's 100th on-screen adventure, *The Stones of Blood*. Blue Peter reran the clips reel they'd put together in 1973 with a few new additions, while Mary Tamm and Tom Baker dabbed across Television Centre to join original companion Carole Ann Ford on *Nationwide*. Frank Bough skipped several pages of the script and Tom showed signs of a hurried visit to the bar. For *The Stones of Blood* itself, a scene where K-9 and Romana present the Doctor with a birthday cake was scripted and rehearsed, but dropped on producer Graham Williams's orders. "I felt this would smack too much of congratulating ourselves. It also raised the question of where little Doctors come from."

But for a brief moment, fans thought there might be more in store. In April 1978, the Doctor Who Appreciation Society magazine *TARDIS* carried a fake report on an upcoming story called 'The Five Doctors', in which a lookalike would take over the role of the first Doctor. In *TARDIS* 3#3 Graham Williams ruefully wrote asking the editors to keep him up to date on 'further developments'.

1981

The Doctor comes of age at the centre of a Science Fiction fan's

The Longleat Doctor Who exhibition is still going strong, and in 1983 played host to the greatest gathering of fans ever seen.

dream schedule on the BBC. At 6.00pm there's *The Adventure Game*, with Blake's 7 at 7.20, with ITV adding Sci-Fi comedy *Astronauts* at 8.00. To start it all off, 5.35pm on BBC2 sees the first ever 'out-of-Doctor' rerun, *The Five Faces of Doctor Who*. One story from each Doctor to remind the public that Tom Baker isn't the only Time Lord, plus a repeat of *The Three Doctors* beginning on November 23rd.

1983

The first hint of something special for the show's 20th Anniversary came with the news that Patrick Troughton would be reprising his role as the second Doctor in a one-off story, to be shown as close as possible to Doctor Who's 20th anniversary on November 23rd 1983. By the time it had ended, it included three original Doctors, a lookalike, some unused footage of Tom Baker, 10 companions, the Cybermen, The Master, a Dalek and a rather battered Yeti. Plus Terry Wogan.



Longleat

Twenty Years of a Time Lord

Television programmes are supposed to know their place, and that place is as pawns of the controllers. The Controller commissions them. They transmit them, and BBC Enterprises cashes in on the spin-offs while they're popular. Once they aren't, the Controller cancels them and they go away, aside from occasional clips on nostalgia shows.

Yet despite 15 years of hostility and indifference from supposedly all-powerful Controllers, *Doctor Who* has refused to do that. And the Longleat convention in 1983 should have taught the BBC that they had a tiger by the tail. It was supposed to be a modest little event of a few thousand people that built on the established *Doctor Who* exhibition at Longleat House. It ended up gridlocking Wiltshire...

The Longleat *Doctor Who* exhibition grew out of a 1972 display of costumes from period dramas such as *Elizabeth R*, *The Six Wives of Henry VIII* and *The Pallisers*. Thanks to Lord Bath's visit to a display of *Doctor Who* props at the Science Museum, a *Doctor Who* exhibition followed two years later, and when the success of commercially-run conventions in the United States persuaded BBC Enterprises to test the waters, it was the obvious venue once bigger venues such as Earls' Court and the Birmingham NEC had been rejected. Enterprises doubted that the event would be big enough for such venues. That proved a bit of a mistake.

In total, the BBC expected that perhaps five to ten thousand people might attend the two-day event over the course of the weekend, and lined up two days' worth of events, including displays by behind-the-scenes departments, a merchandise tent, a prop auction and screenings of old episodes. But the highlight was likely to be a series of panels with cast and crew from across the series' run, relying principally on

cast members who had been reunited for *The Five Doctors*. But with only 200-odd seats in each of the marquees showing old episodes and panels by members of the cast, so the nine panels and five screenings would accommodate fewer than 3,000 of the expected attendees. It was clear that Enterprises expected thought that the majority of the visitors would be looking for a family day out at Longleat with *Doctor Who* as an added bonus. They were rather mistaken.

Thanks to trailers for the event after *Doctor Who* episodes in March, and interviews with Patrick Troughton and Peter Davison on *Breakfast Time*, 10,000 advance tickets (£4.00 for adults, £2.00 for children) had been sold by the start of the Easter Weekend. The normal car parks were full by 11am, and by 1.00 pm the queues were turning disappointed customers away, including the series' former script-editor Terrance Dicks. 35,000 people had turned up, and the Ed Stewart *Roadshow* (broadcasting from Longleat to promote the event) was still warning people to stay away. Those who made it, and then made it into the panels, were lucky enough to see Patrick Troughton's first appearance at a *Doctor Who* event, enjoy an unscheduled appearance by Tom Baker, and bid for *Doctor Who* costumes from as far back as the 1960s. They sold for astonishingly high sums... that proved cheap in comparison to future prices.

With further potential visitors warned that they couldn't expect to get in without pre-booked tickets, Monday was less chaotic, but the best estimates suggest that 54,000-odd people attended the event over the two days. The BBC considered booking Earls' Court for a repeat the following year... but then decided not to take the risk, and left future *Doctor Who* events to smaller conventions organized by fans.



John Nathan-Turner interviews Patrick Troughton, who made his first UK convention appearance



Tom Baker and John Leeson face a capacity crowd



Sets on display - 'Five Doctors' game room

...and the 'reliving' TARDIS console room



Elizabeth Sladen and Carole Ann Ford discuss their roles in the upcoming *The Five Doctors*



Silver anniversary? Silver Nemesis! The 25th anniversary story featured a statue of Isling model



Richard Hurndall replaced William Hartnell, present are Davison, Pertwee, Boultbee



'I am the Doctor!' Jon Pertwee makes a entrance at Longleat

Photo © Stephen Payne

The Five Doctors remains the ultimate fan trip. The original hope was to run it on the actual anniversary, but it was instead purloined to form the centrepiece of the BBC's *Children of Need* telethon two days later, ensuring that the appeal telephone number was slapped across the screen in some regions. No great loss, except that despite a repeat, three VHS releases and a DVD, the original edit has never been seen since, and that hurts some purists hard. And for the first time, a *Doctor Who* episode was premiered outside the UK, as American viewers got to see it on the actual anniversary.

As for the show itself, Richard Hurndall's recreation of the first Doctor doesn't seem much like William Hartnell 20 years on, and you can't help wondering whether alternative Geoffrey Bayldon (who's just played the first Doctor in a Big Finish CD) might have been better. Come to that, perhaps original writer Robert Holmes's original plot (where the first Doctor was an imposter) would have been more tactful to

Hartnell's memory. But it's a glorious romp, which got *Doctor Who* back on the cover of the *Radio Times* for the first time in 10 years.

It had been on the front pages of the newspapers much earlier though, as a little event at the *Doctor Who* Exhibition at Longleat spiralled out of control. The BBC had expected 5,000-odd visitors. Thanks to adverts after a certain BBC1 series (audience 7 million), they got 10 times as many. (See page 8). Meanwhile, British fans had planned the ultimate convention, reuniting as many Doctors and companions as possible at Panopticon, but found the cheque books of America had beaten them to it. The great rout of Doctors new and old, including the only ever joint appearance of Doctors two-to-five, including Tom Baker, took place at the Spirit of Light convention in Chicago instead.

There was one other little event to compensate British fans. With satellite TV still a sub-heading in government discussion papers, the National Film Theatre's attempt to give *Doctor Who* critical credibility became a lifeline for fans eager to see more of the show's past. For two days the British Film Institute's prestige venue was given over to *Doctor Who: The Developing Art* - Six complete stories and seven packages of selected episodes from the series' entire run, supported by talks from cast and crew, including Patrick Troughton. The event proved so successful that it threatened the NFT's 'art for art's sake' licence, as Equity demanded proper payments for future events.

An onstage appearance of Doctors two-to-five took place at the Spirit of Light convention in Chicago, 1983



The Cybermen returned to St Paul's, courtesy of Visual Inspiration, to celebrate 33 years of Doctor Who in TV2006

1984

The 21st anniversary passes in relative silence, boding ill for the future. Producer John Nathan-Turner's suggestion of a 'Six Faces of Doctor Who' season has been rejected, in an early sign that the new regime at Television Centre doesn't have much liking for Doctor Who.

1987

Not much of an anniversary, or a celebration, but after the turbulence of the past few years (cancellation, Bonnie Langford, sacking of a Doctor), the anniversary date screening of the first episode of the 150th story (by some reckonings), *Dragonfire*, introduced a promising new companion to replace Langford (Sophie Aldred's Ace) was a good reason to raise a glass.

1988

For the silver anniversary, the Cybermen returned in *Silver Nemesis*. John Nathan-Turner had worked the season to place its first episode on November 23rd, only to see his plans scuppered when the Olympics postponed the season's start by a month. Second story *The Greatest Show in the Galaxy* was knocked back to the season's end to keep *Silver Nemesis* on schedule, creating a

few minor continuity errors in the process. British viewers saw only episode one of the three-part *Silver Nemesis* on November 23rd, but overseas it was shown as a movie-length special, with American viewers getting a behind-the-scenes documentary, later issued on VHS. Sadly, fans are less than enthused with the story itself, pointing out that *Nemesis* has exactly the same plot as the more accomplished *Remembrance of the Daleks* at the season's start, and asking why the anniversary story was assigned to a writer who'd grown up abroad and rarely seen the series...

1993

A year of missed opportunities, though there was still a lot to enjoy. BBC Enterprises began work on a straight-to-video special, *The Dark Dimension* which rapidly gained a BBC1 slot on November 26. The story is shrouded in myth, but it seems that fast-talking fan Adrian Rigelsford managed to convince a string of BBC departments to back the project in the belief that another department had already given it the overall OK. Directed by veteran Graeme Harper, *The Dark Dimension* was set in an alternate history where the fourth Doctor's regeneration was prevented, allowing an older, greyer Tom Baker to interact with



Callie Seaton. Three granddaughters - Cassie Ann Ford, Jessica Carney, Roberta Tovey



Inside the Spaceship, from *Thirty Years in the TARDIS*

All photos this page © Drew Hendley



The recreation of the Elysium Dalek's chamber from *Ten* years in *The TARDIS*



Photo © Derek Scamell

Scott Bank show. Kevin Davies with Jon Pertwee on *Opportunity* and a Doctorman at the Festival Hall



Hypocrite as a Doctor Square for Children in a scene from the TV show

Courtney and Elisabeth Sladen reprising their roles as the Brigadier and Sarah Jane alongside Pertwee's Doctor. Courtney also narrated a 60-minute documentary produced by Clarke.

The Doctors did team up however, first for a fan production called *The Airzone Solution*, which saw heroic TV weatherman Colin Baker and his girlfriend Nicola Bryant taking up the crusade of murdered journalist Peter Davison, with the help of eco-activists Sylvester McCoy and Jon Pertwee, not to mention future *X-Men* star Alan Cumming. Then on November 23rd, the Doctor was diverted to Albert Square, thanks to the devilish machinations of The Rani and her companion Cyran (onetime DWAS member Sam West) whose manipulation of time causes the Doctor and Ace to change into earlier Doctors and companions.

1998

The 35th anniversary isn't usually celebrated... but such was the demand for new *Doctor Who* in the aftermath of the McGinn movie that this one was, at least in hook form. The centrepiece of the celebration was Lance Parkin's punningly-titled *The Infinity Doctors* which featured a new take on the character of the Doctor. This Doctor is a powerful recluse on Gallifrey, mourning his lost wife, despite the efforts of his best friend The Magistrate (or The Master, as he's named at one point in proof copies – oh, what a giveaway!) Prequel, sequel or reinvention? It's all of these... Meanwhile, BBCi had five new Doctors up their sleeves, but they wouldn't reach the air until the Comic Relief pastiche *The Curse of Fatal Death* hit the screen the following March.

2003

With no sign of anything new on TV, there's still music to the ears from BBCi and Big Finish, the two outlets who have been keeping the Doctor alive in audio form for the last four years. On CD, the fifth, sixth and seventh Doctors come to the aid of the eighth in *Zagreus*, while Richard E Grant plays the Doctor for BBCi's drama *The Scream of the Shalks*.

Nicholas Courtney's Brigadier and Ace, Daleks, Cybermen and Ice Warriors cameoed, plus the other surviving Doctors – the latter becoming a sticking point when the actors objected to the 'also ran' status of their roles. The entire project finally unravelled in the face of opposition from an American company that was negotiating to make its own big budget relaunch of *Doctor Who*.

Partly as a replacement for *The Dark Dimension*, the team behind *The Late Show*'s theme nights was commissioned to produce a documentary about the series, and selected fan and rising film-maker Kevin Davies to direct it. His ambitious shoot combined interviews and vintage clips with recreations of iconic moments from the series's past, but the documentary ran into trouble at the first edit, when it became clear that the *Late Show* team had their own way of doing things. Extra interviews were shot and the final edit was taken out of Davies's hands. His vision of the project was later realized as a best-selling video, and Davies was then hired to produce five-minute vignettes on the series' history that would accompany a repeat screening of the Jon Pertwee's 1973 story *Planet of the Daleks*.

Pertwee was also back on Radio Five, as comedy producer Phil Clarke moved across from *Weekending* to take over a project developed by Dirk Maggs, the producer responsible for Radio One's superhero serials. *The Paradise of Death* saw Nicholas

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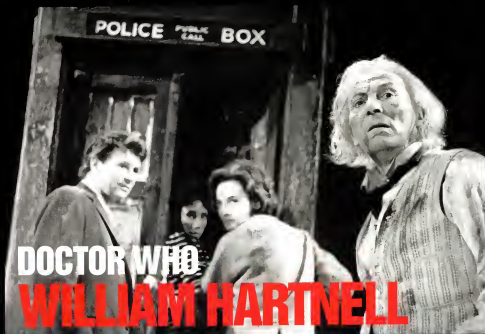
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DOCTOR WHO WILLIAM HARTNELL

"Have you ever thought what it is like to be wanderers in the Fourth Dimension? To be exiles...?"

The Doctor *An Unearthly Child*



There's danger in the domain of the Celestial Toy-maker (Michael Gough)

THE DOCTOR starts out as a selfish old man who cares about no one but his granddaughter Susan, and treats unwelcome fellow travellers Ian and Barbara as, at best, Susan's pets – and only a fool risks his life for a pet. The first real change comes in the third serial as the travellers are trapped together in a malfunctioning TARDIS and the Doctor is forced to endure a vitriolic tongue-lashing from Barbara – whose insight then saves the day. As he comes to see Ian and Barbara as friends and (very nearly) equals, he develops into someone who values all life, and protects the underdog wherever he finds them. By the time the pair leaves the TARDIS he's become the character we know and love today – the champion of the underdog, wherever he finds them.

The Companions

The original TARDIS crew – the Doctor's granddaughter Susan and

inquisitive schoolteachers Ian Chesterton and Barbara Wright – remains one of the strongest in the series's history, with Susan bringing out the Doctor's more sympathetic side, while Ian proves the perfect hero and Barbara's strength of character proves the lie to claims that strong female companions were an innovation of the 1970s.

Though each has their admirers, their immediate replacements have proved less memorable – stranded astronaut Steven and orphan Veki and Dodo never really came to life. Ironically slave girl Katarina and tough space-age spy Sara Kingdom have proved more memorable, despite meeting tragic ends within a few weeks. Then the end of Hartnell's time on the show sees the arrival of Ben and Polly, a double act from the swinging Sixties deliberately designed to hark back to Ian and Barbara's chemistry...

The Monsters

Despite the occasional challenge from hopeful newcomers, there's only one alien in town – the Daleks.

Introduced in the second serial, when the ratings boost they provided saved the infant series from an early cancellation after 13 episodes, they started out as fairly reasonable guys, who were only aggressive out of fear that their old enemies were about to attack them. In the draft scripts, they even made peace in the final reel. In the rewrite, author Terry Nation made them unequivocally malevolent, and then killed them off, forcing the Doctor to explain their reappearance a year later by commenting that they'd been galactic conquerors millions of years earlier. This didn't really ring true at the time but has been the case ever since. As their ambitions grew, the Daleks invaded Earth, built a Time machine, and teamed up with a bunch of other nasties to conquer the universe...

Not that there weren't plenty of challengers for their crown, but for the first three years of the series you could guarantee one thing – any alien touted in the press as 'the new Daleks' would be in and out of the BBC Television Centre within six weeks, never to return to the screen. The Voord (essassins in rubberwear), the Zarbi and the Menoptra (respectively giant ants and butterflies), Mechanoids (six-foot novelty cigarette lighters), Chumbies (jelly-mould shaped robots, like mini-Daleks, but cute and friendly) and the Monoids (one-eyed reptiles with Beetle wigs) all attracted more publicity than viewers. Then an unlikely amalgam of vacuum cleaner parts and cellophane called the Cybermen crashed onto the stage just as the Doctor was about to change...



The Doctor (William Hartnell) and Susan (Carole Ann Ford) encounter the Daleks!



Timeline continuation – the Zarbi of Vortex in *The Web Planet*

William Hartnell Highlights

The Daleks

Terry Nation's furry tale for the Atomic age, propelled into TV history by the genius of Ray Cusick's Dalek designs.

The Aztecs

Great drama with an essential dilemma underlying the story as Barbara takes on history – and loses.

The Dalek Invasion of Earth

The series' first major location shoot creates images that endure to the present day.

The Massacre

The Doctor is abandoned by his companions after a series of tragedies and opens up to the viewers.

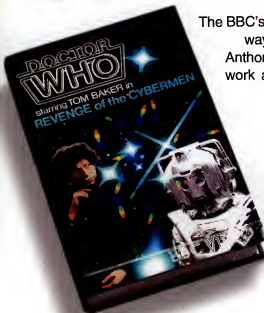
The Tenth Planet

The Doctor bows out and the Cybermen make their debut in a serial that foreshadows the future.



Restoration: Doctor Who on DVD

The BBC's **Doctor Who** releases have come a long way from the first VHS home videos in 1983. Anthony Brown looks at the ongoing restoration work and discovers the future is bright on DVD!



IN 1983, BBC Video launched its first releases with a promotional video from a hype-up Tom Baker, who enthused over the merits of *Shoestring*, *The Two Ronnies*, *The Fall and Rise of*

Reginald Perrin and a special 'movie-format' version of *Revenge of the Cybermen*. The last had been selected as the first **Doctor Who** release because a questionnaire at the Langston convention had revealed a fan desire for Cybermen, and it was the only complete story around which was more than a year old.

Twenty years later, the BBC will release its last VHS tape of **Doctor Who** this September, though no one cares much any more, because it's four years since the Doctor moved over to DVD,

once again launching the range alongside a bunch of comedians.

That initial release of *The Five Doctors* was a no-frills release of an existing re-edit with Dolby soundtrack, originally put together in the mid-1990s, but since then the **Doctor Who** DVD range has become one of the most impressive around – and that's no mean feat given the obstacles in its path. Producing a DVD of a Hollywood masterpiece is a relatively straightforward, if complex, task – locate the master print, remaster it, convert the soundtrack to Dolby, assemble documentaries, interviews and out-takes... The **Doctor Who** DVDs do all that – they are undoubted labours of love, unearthing lost footage and reuniting cast and production crew for outspoken documentaries

From 1974 onwards, almost every episode survives in its original format, with a few exceptions – like one episode that is only kept in black and white

after as much as 40 years, but they also have to do a lot more. **Doctor Who** survives – if at all – on a variety of formats which have sometimes been neglected for years.

A few technical notes. With two exceptions, every **Doctor Who** serial was shot on video, usually with some location inserts which were, until 1986, generally shot on film. The two exceptions are Jon Pertwee's debut *Spearhead from Space*, shot on 16mm film – like many ITV adventure series – because Television Centre was closed by a strike at the time, and the Paul McGann TV movie – shot on film and edited on digital videotape, like most modern American television productions.

From 1974 onwards, almost every episode survives in its original format (the exceptions are one episode held only in black and white, one where the master tape was censored for a repeat, and a couple where the original tape has been damaged), but the series' first 10 years are in a right mess of varying formats... if they exist at all.

First of all, 109 episodes drawn from 27 stories across from the '60s Hartnell and Troughton eras are missing with little trace – the original videotapes wiped, and all known film copies destroyed. Occasionally a missing episode turns up, but not since 1999 and not for seven years before that.

Even the episodes that do survive are second generation copies. Originally produced on 406 and 625 line black and white video



The poor picture quality of low-price tapes, like Jon Pertwee's 1972 adventure *The Sea Devils*, poses a challenge for the restorers

tape, they were transferred to 16mm film for overseas sales by a process best described as pointing a film camera at a TV monitor, though both devices are adapted. For a few early episodes which required extensive editing, the recordings were made directly onto film.

As for the Pertwee era, some episodes survive on their original 625-line colour video tapes... but others exist only as black and white recordings on film and American copies in the NTSC system. Instead of the 25 frames per second at 625 line definition of the British system, NTSC offers 525 lines at 30 frames per second. Modern digital techniques can transfer between the formats at high quality... but the 525 line



Nicholas Courtney and Caroline John provided an excellent commentary for DVD



The Daleks on Westminster Bridge during *The Dalek Invasion of Earth* – this DVD included a look at the show's location



For quality film transfers, no need

copies were made using the older analogue techniques of the 70s, resulting in jerky movements due to repeated frames, and distorted images due to omitted lines. The problems are more than doubled when an NTSC recording is transferred back to PAL, and in some cases these transfers are all that survives, as the NTSC tapes were disintegrating when they were returned to the BBC.

Just to add to the problem, in some cases there aren't even broadcast quality versions of the NTSC tapes available – just off-air recordings that an American fan made on Betamax. And that's where the **Doctor Who** Restoration Team comes in...

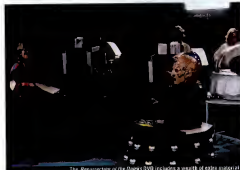
In the early 1990s, a group of **Doctor Who** fans working in various technical capacities at the BBC got together and started to test out a pet project in their spare time – a way of combining the colour information from the Betamax tapes of fan favourite *The Dæmons* with the superior picture quality of the black and white film prints. The results were sufficiently impressive for BBC2 to repeat *The Dæmons* in autumn 1992, while BBC Video financed the recreation of colour versions of all the Pertwee serials held only in black and white (with, as always, two exceptions: *The Mind of Evil*, where only a

few minutes of colour footage exists, and *The Ambassadors of Death*, where the poor quality of the Betamax recording, with irregular colour striations meant that the project had to be abandoned incomplete). The initial results now look a little crude, and parts of *The Silurians* were redone for the story's BBC2 repeat in 2000, but they proved what could be done.

Since then, the Restoration Team and their allies at BBC Worldwide have added more tricks to their bow, including the VidFire process which recreates the look of

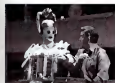


A documentary on the Ice Warriors was featured on the *Secrets of Davros* DVD

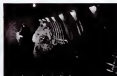


The *Restoration of the Doctors* DVD includes a wealth of extra material

In the early 1990s, a group of **Doctor Who** fans working at the BBC got together to work on the colour restoration of a favourite story, *The Dæmons*



DVD extras include a Cyberon documentary



and some classic clips

the original video tapes, plus other, more controversial techniques.

Actually VidFire itself has attracted a few criticisms from fans, but that's what **Doctor Who** fans tend to be like. Though a British videotape consists of 25 frames, each of these actually consists of two fields. Early 'suppressed field' film recorders captured only one of these frames, but by the 1960s they were merged into a single film frame using a blurring technique called 'spot wobble'. The VidFire technique recreates the missing field, which smooths the motion of objects, and (through one of those odd optical illusions that allow film to seem like continuous motion) makes the entire picture seem sharper, recreating the look familiar from contemporary productions like *Casualty* or *EastEnders*, albeit in black and white. It's how the episodes were originally seen (the original version of *The Forsyte Saga* is a good example) or as close as we'll ever get to it, but to a generation of fans brought up on film copies, it can come as a bit of a surprise.

Another addition to recent releases has been the option to replace key sequences with newly created CGI effects, ranging from spaceship sequences and 'fixes' of effects the original director had disliked to improved laser beams. As there are option extras and the

original versions remain on the DVD, even the most picky of fans have found it difficult to criticise these additions.

But one last clean-up has proved more controversial. In the pre-digital ages when most



Sylvester McCoy and Sophie Aldred on location for *The Curse of Fenric*



A re-created streetside version of *The Curse of Fenric* is showcased on the eagerly-awaited DVD

Omega's Science Corner

A glossary of terms used in the real-life technology of television

405 line video: A black-and-white picture made up of 405 horizontal lines, the system used to make TV programmes from the '50s to the mid-'60s.

625 line PAL video: Video tape with 625 lines and the option of colour, introduced to BBC2 in 1964. **Doctor Who** was recorded on 625 video from late 1968, though no colour episodes were made until Jon Pertwee took over.

525 line NTSC video: The American video system, unkindly nicknamed Never Twice the Same Colour. PAL video tapes transferred to NTSC and back again during the 1970s and 1980s suffer a marked degeneration in quality.

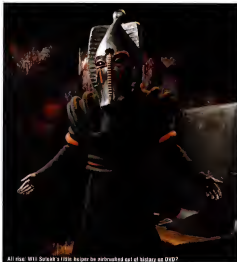
16mm film recordings: The film format to which episodes were transferred for overseas sales, in an age when some countries were still broadcasting in black and white.

35mm film recordings: The higher-definition film format which was used for complex editing on some black and white episodes.

Digital: The dominant video format of the 1990s, allowing a tape to be copied for any number of generations without any degradation of image.

Doctor Who ceased production before digital videotape became the industry standard.

Next time, Omega explains how to make a simple Time-travel device using the energy of a collapsed star.



All rise: Mili Sutekh's little helper is reborn out of history on DVD?

Doctor Who was produced, each new edit of a programme meant a slight loss of picture quality, so that the transmitted programme would look much worse than the initial location and studio footage. The Restoration Team started out by seeking out the highest quality footage available, returning to the original rushes when they still exist and re-editing them into a duplicate of the final programme – but with the pin-sharp quality that digital editing allows. However, on releases of early series they've also corrected bad edits and other technical problems created by the primitive equipment on which the programmes were originally made. The Restoration Team's argument is that the production team of the time didn't intend these problems to reach the screen and would have corrected them if they'd had the chance... the counter-argument points out that they also wanted bigger studios and modern facilities, and would have reshot William Hartnell's muddled lines if they could. The Restoration Team's Steve Roberts comments, "We try to divide this up into 'technical' problems as opposed to 'artistic problems' William Hartnell misreading his lines is an artistic problem which we leave well alone, whereas a dodgy VT edit causing the picture to bounce is a technical problem

which we can fix. We usually remove around 50 bad edits, flashes and dirty vision mixer cuts, and people are none the wiser for it – but they sure as hell would notice them if we left them in!"

And as for those artistic issues... would it be better to update the stories so they can still have the impact they delivered on first transmission? Hartnell story *The Chase* is treasured by fans who saw its concluding battle between the Daleks and the Mechanoids at the time. But to anyone coming to it now, it's a mess of missed cues and in-shot cameras that could be improved immensely by some re-editing.

It's a debate summed up by the 'Sutekh's Bum Question'. At the height of the tension in one of the best **Doctor Who** stories ever made, *Pyramids of Mars*, so the Egyptian God Sutekh rises to his feet after thousands of years of paralysis, a disembodied hand can be seen holding a cushion down on his throne. It would be easy to digitally remove the rogue limb from the picture, but isn't it little moments like that which fans treasure? Should it be removed? We will find out what the team think when *Pyramids of Mars* is issued on DVD next year.



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"There are some corners of the universe which have bred the most terrible things. They must be fought."

The Doctor *The Moonbase*



The Doctor, Zoe and Janis face giant clockwork soldiers in *The Mind Robber*

ACCORDING to legend, William Hartnell himself named Troughton as 'the only man on the English stage who could take over the role'. Undeterred, the producers asked seem to have asked every actor on the English stage to take the part after Troughton turned it down, believing that the series wouldn't last six weeks without Hartnell. Rupert Maigret Davies and Michael Hordern all seem to have shared his opinion, until the producers asked Troughton again, and he decided that it would be fun to do even if it did only last six weeks.

Astonishingly few of Troughton's episodes still exist, and almost nothing from his crucial early months in the part. Heresy though it might be to say, that might be a mercy, as he took time to discover what he wanted to do with the role. He knew what he didn't want to do though, dismissing his part in the first script he was given as 'a

verbose Sherlock Holmes', but in his early stories Troughton tended to hide behind outlandish costumes and masquerades, and some of it seems quite embarrassing. It took a few months before he latched onto a notion that the Doctor's current persona is itself a disguise, and created the template that let other actors follow in his footsteps. So Troughton's Doctor is frequently manipulative, sometimes soft-hearted, and always knows more than he lets on... but only the most perceptive of viewers and characters would realize that.

The Companions

Having inherited a winning line-up in the form of Ben and Polly, the powers that be immediately messed it up – but for good reasons, as they spotted the potential of a one-off character in 'The Highlanders, Frazier Hines' Jamie MacGrimmon. Unfortunately, it meant that the next few stories were an exercise in companion-juggling, as parts written for two characters were shared between

three. Things settle down once Ben and Polly return to their own time and after a false start by Pauline Collins as sassy Liver Bird Samantha Jones, who only appears in one story, the Doctor and Jamie are joined by shell-shocked 1866 orphan Victoria, then by scientific super-genius Zoe Heriot. But then they all leave together, offering viewers only one familiar character to latch onto when the series returned in 1970, in colour, with the Doctor exiled to Earth. The canny soldier Brigadier Lethbridge-Stewart, who had aided the Doctor on two occasions, was about to become as crucial to the series as the Doctor himself.

The Monsters

Typical! After the post-Dalek disappointments during Hartnell's time, a whole convoy of successful new monsters turn up just as the Daleks' departure for a big budget film series (which never happened) made replacements necessary. The Cybermen got themselves a makeover for the first of four appearances against Troughton's Doctor. The Yeti made their debut in the second story of Season Five, and despite being more cuddly than frightening, returned after a mere 12-week break to menace London in *The Web of Fear*. In between their two appearances, the Martian Ice Warriors burst onto the scene, establishing themselves as honour-bound warriors with a capacity for good and evil some time before the Klingons arrived.... The only disappointments come in Troughton's final year, as the Quarks and the Krotons prove that any monster too similar to the Daleks is likely to fail..



The Yeti terrorize London in *The Web of Fear*



The Ice Warriors – honour-bound creatures with the capacity for good and evil

Patrick Troughton Highlights

The Fall of the Daleks

The Doctor shows his manipulative streak as the Daleks explore their essential nature – and discover their good side.

The Tomb of the Cybermen

Lost for decades, the one-time "Holy Grail" of fans has a few funny moments, but remains a triumph of tension and claustrophobia.

The Web of Fear

The Doctor gains a military friend as present-day London comes under attack from the pawns of the Great Intelligence.

The Mind Boggler

Desperation leads to inspiration as a superbly surreal first episode is tacked onto a bizarre tale about the "fact of fiction".

The War Games

A milestone in the series' history, as the Doctor's origins are revealed.



Recreation:

Doctor Who & Big Finish

Since the departure of **Doctor Who** from our TV screens, Big Finish have created over 50 new audio dramas with the original Doctors, plus webcasts and much more. Anthony Brown lends an ear.



BY THE TIME **Doctor Who** ended its stint as a BBC series, the Doctor had taken centre stage in 160-odd stories (though fans will always debate the exact number... was Season 23 one 14-episode story, or four separate tales?). In the following 13 years, there's been one new adventure... on TV. But the Doctor has recently starred in 50 new audio tales with the original actors back in the part.

Big Finish productions won the licence to produce **Doctor Who** for CD at the start of 1999. The company had been set up by Jason Haigh-Ellery and Nancy Hine a couple of years before, and one of its early projects was an abortive Science Fiction show for

the Sci-Fi channel, to star former companion Sophie Aldred and to be directed by Kevin Davies. That project never quite got out of 'development hell', but Big Finish soon picked up the rights to produce audio plays based around the novels about Professor Bernice Summerfield, the companion who'd been created for the Virgin Books range and had gone onto her own book range after Virgin lost the Doctor Who licence.

Haigh-Ellery had already produced a **Doctor Who** spin-off video in 1993, and these audios dragged in other fans with production experience. Gary Russell had edited **Doctor Who Magazine** for several years, and played Dick in the **Famous Five** during his days as an actor, but he'd also been one of those most responsible for a four-season run



of fan-produced *Doctor Who* audio tapes. After an initial try-out, the Doctor was played by actor-writer and fan Nick Briggs, whose portrayal proved memorable enough to win him a cameo appearance as a future Doctor in a multi-Doctor comic strip in *Doctor Who Magazine*, and then a lengthy stint as the ninth Doctor in a later story. The regeneration from Paul McGann proved to be a rose, and the ninth Doctor was an impostor winning time for the real Doctor, but... for six months, Nick Briggs was the Doctor.

The Big Finish team inherited other talents from the Audio Visuals series – occasionally a script or two, terrific scripts which could fill a gap at short notice. When they won the licence, they also inherited the surviving Doctors... five at the time, though only three were available for use.

After the death of Jon Pertwee in 1996, Tom Baker became the 'senior Doctor', and was, in principle, open to the idea of reprising his role on audio. The problem is that he doesn't need to work for money, because, as he often comments 'I have very rich wife', and is also very mercurial – so things would have to be done his way if at all, and even then only if he felt like doing it when

Tom Baker was, in principle, open to the idea of reprising his role on audio. but things would have to be done his way...



Paul McGann releases between recording sessions

naked. In 1997 he outlined a scenario where the Doctor would give a reluctant interview, or burst in on a historian's lecture, to reveal the truth about the figures like Napoleon he'd encountered. But Tom Baker does things when it suits him, and he's so far turned down every invitation to reprise his role, and Big Finish have 'taken the hint', as producer Gary Russell has put it.

In 1998, the new kid on the block was Paul McGann, who'd made his single appearance as the Doctor three years earlier, and had a forbidding reputation for wanting to distance himself from this one-off role. He'd thrown himself into the recording of an



Synopsis for the Great Republic Nicholas Courtney joins alternative Doctor David Warner



Sylvester McCoy with his co-components Sophie Aldred and Lisa Bowerman



Colin Baker with Margaret Stanley, who plays the Doctor's companion Evelyn Smythe



The marvellous Geoffrey Bayliss played an alternative version of the First Doctor



The *Andromeda* cast includes Darren Hester (12th Doctor) in his first season

audio hook of *Doctor Who* short stories... but for now, it seemed that he was off-limits.

That left three Doctors to work with – Peter Davison, Colin Baker and Sylvester McCoy. Each of these Doctors brought their own problems and opportunities... or challenges, as people prefer to term that combination..

Peter Davison was just shy of 30 when he first played the Doctor in 1981, and since then he's wondered whether he didn't get the role too early. When the Big Finish CDs began he was closing on fifty, which is up towards the top range of TV Doctors. Yet the writers behind his three year stint on the series had tended to emphasise his youth and inexperience... so, should the CDs ask him to recreate his younger self, or let him play the Doctor as he might have done years later?

The problem posed by the question of fidelity is doubled when considering Colin Baker. Tough he has his share of dedicated fans, it's fair to say that Colin Baker's *Doctor* never quite worked onscreen. His vision of a brusque personality whose Darcy-like hatred of the cruel world in which he has to live can be mistaken for sheer rudeness was smothered by an ill-judged costume and came across as angry arrogance. So should the sixth Doctor remain faithful to his onscreen self... or be given the chance to grow into the character he might have been?

As for Sylvester McCoy... which version of his portrayal should the CDs try to reproduce? After a few shaky weeks, his onscreen persona settled into someone whose

occasional calculating ruthlessness suggested something going on below his surface. But this remained only an undercurrent. Then the Virgin Books took it to centre stage, as the Doctor sacrificed people, planets and races for the sake of a great good, and agonised about it afterwards (occasionally in bars... Douglas Adams would be proud). Then finally, the books moved towards the performance McCoy gave in the 1996 TV Movie – an older, calmer man who's starting to enjoy life now his tasks are done.

The companions tended to solve the problem. The Peter Davison stories should have featured Tegan, his companion for 18 of his 20 serials... but actress-turned agent Janet Fielding (Paul McGann's agent, by the way) wasn't interested in reprising her role, so the Davison CDs had to be slotted into the few gaps that didn't feature her, creating a whole new dynamic each time. With Sarah Sutton's Nyssa, the

Colin Baker's Doctor has a new companion in Professor Evelyn Smythe, who won't take any nonsense from the Time Lord...



Darker sides of the Doctors – particularly McCoy's – are a feature of Big Finish dramas

Doctor can have a close relationship with someone whose judgement and skills he respects as a loose arc about Nyssa's telepathic powers develops... With Turlough (Mark Strickson), he's in an uneasy friendship with someone he can't quite trust, at least out of his sight... and with Peri (Nicola Bryant) he's getting to know a new companion. Each of them allows Davison to play things slightly differently

The same point flowed across to the Colin Baker tales. With the older Peri he is the character seen onscreen, but as the Big Finish writers' guide stresses, this is the relaxed friendship seen very briefly in Season 23, not the fractious arguments of the previous year. More important to the character's development was the decision to create a new companion for stories set during the theoretical gap at the end of the Sixth Doctor's tenure, between the moment when he returns

future-Mel to her correct place in time after his trial, and the time that he actually meets her for the first time (it's more convoluted even than that, but we don't have time here...). Professor Evelyn Smythe is a history lecturer and divorcee in her middle years who won't take any nonsense from the Doctor... and that new relationship has opened up new opportunities for Colin Baker which have made his incarnation more popular than any other in recent years.

For Sylvester McCoy, it's been a more mixed bag. Bonnie Langford's much reviled role as Mel has been rehabilitated, both in out-and-out comedies with Baker and McCoy (*The One Doctor*, with Christopher Beggins as an imposter Doctor, and *Boom Bang a Boom's* Galactic Song Contest) and in dark tales such as her visit to Pompeii (*The Fires of Vulcan*). The Dark Doctor of the books has been brought to life as literary companion Bernice Summerfield has been brought to the air by Lisa

Sounds Fantastic

We select some of the best from the Big Finish canon...

Spare Parts

The long awaited and long dreaded 'Genesis of the Cybermen' story is finally made, and proves a hit because of Marc Platt's take on the subject. The Cybermen don't develop out of the technological tyranny you might expect... this is an austerity society straight out of the 1940s, and the people who'll become the monsters are ordinary people simply trying to get by as their rulers take terrible decisions.

The Marian Conspiracy

The Sixth Doctor interrupts a historian's lecture about Elizabeth the First, talking madness about a change in history... but if you had the chance to see the truth of history, what historian wouldn't go? The arrival of Evelyn Smythe allows the Sixth Doctor to burst forth from the multi-coloured chryseis of the series and take flight.

The Holy Terror

Wisecracking shapshifter Frobisher is mistaken for a deity... and the humour soon gives way to the darkest of satires on the excesses of religion.

The Fires of Vulcan

Bonnie Langford's Mel grows up as she and the Doctor find the TARDIS embedded in the ruins of Pompeii.

Neverland

Unreality is breaking through... The Doctor's ex-companion, President Romana, can only save the universe by sacrificing his current companion, Charley Pollard, who should already be dead. But will the Doctor accept this terrible logic? And what the chance to recover Rassilon, the Time Lord's greatest hero, and Zagreus, the other-worldly enemy Rassilon was trying to overcome?



Coming Soon

Doctor Who's anniversaries have traditionally been marked by inter-Doctor meetings.... but these have become quite common, what with Big Finish's launch CD *The Sirens of Time* uniting the fifth, sixth and seventh Doctors, and some of them getting involved in overlapping incidents since. This year's celebration takes a slightly different tack. The shocking end of *Neverland* saw the eighth Doctor apparently possessed by the spirit of Zegreus, a nightmare from Time Lord history, who'd never actually existed until the Time Lords' misguided attempt to intervene in the neverland of unrealized realities. The Doctor has become the ultimate threat to the universe... who can save us now? It's obvious, really... but before then, the Doctor will face three encounters with his most bitter enemies, in ways that question the nature of evil.... All Omega wants is to be remembered kindly, Davros is apparently using his medical genius for good, and as for the Master...

The Doctor Who Unbound Series

Auto Mortality: As played by Geoffrey Baylton (Catweazle), the Doctor has never left Gallifrey... except in his imagination.
Sympathy for the Devil: David (Star Trek VVI, Time After Time) Warner's Doctor is exiled to Earth... 20 years later than expected. How did Earth cope with all those alien invasions without him?
Full Faithful Five: David Collings, long a fan favourite for the role thanks to his role as Silver in *Sapphire and Steel*, plays a Doctor with a slightly different approach to solving problems...
He Jests at Scars: The Valeyard (Michael Jayston) has won his battle to become the Doctor, and now travels the universe.
Deadline: What if Doctor Who had never quite happened? Sir Derek Jacobi stars as writer Martin Bannister, whose career was ruined when his work on the series became a footnote in the annals of TV history.
Exile: Arabella Weir stars in this quirky tale of a female Doctor.



Gracie Lee Ford returns to the role of the Doctor's granddaughter in *Auto Mortality*

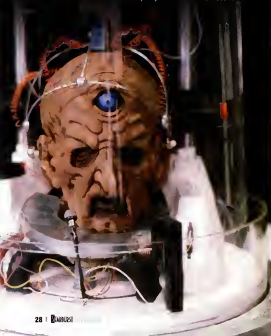
Bowerman. Finally, the relaxed Doctor of McCoy's final years has also returned for solo adventures. But the partnership between the seventh Doctor and Ace which dominated his onscreen years hasn't quite delivered on CD yet, despite worthy efforts to let Ace grow up and put aside her teenage tantrums.

Each of the Doctors has matched, an often exceeded, their onscreen performances. But one year in, the Big Finish CDs were shaken up by the first of two unexpected arrivals. In *The Genocide Machine*, the Daleks walked onto the scene to encounter each Doctor in a series of plays with a vague ongoing plot - and to reclaim their place as monsters in their own right, operating without any input from Davros.

The Daleks then went on to encounter three Doctors, but the more important thing was perhaps the opportunities they opened up. One of them was the *Dalek Empire* series of CDs, which finally realised the promise of the 1960s annuals that told tales of humanity's struggles against the Daleks.

The other big development was Paul McGann's decision to resume his role. His first four-part series in 2001 was put together to match the dates he was available, and includes a few scripts drawn from the old Audio Visuals series. His second season featured an arc plot surrounding the damage done to time by his rescue of companion Charley Pollard from her fate on the R-101.

Alongside these productions, Big Finish have also produced new adventures for *The Tomorrow People* and a series of investigations for Sarah Jane Smith. The last has also interconnected with the latest series of releases: *Doctor Who Unbound*, with actors David Warner, Geoffrey Baylton and David Collings taking on the role of 'alternative' Doctors plus a theatrical knight in a more complex role, and Michael Jayston, reprising his role as the Valeyard, in a tale where the Valeyard won. There's even the first female Doctor, played by Arabella Weir. And after six alternate Doctors, what could come next, but a new incarnation...?



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"Courage isn't a matter of not feeling frightened. It's being afraid but doing what you have to do anyway."

The Doctor Planet of the Spiders



The Graxoniene were a proud Space-travelling race prepped into war by the Daleks

JON PERTWEE wasn't the first choice to play the third Doctor (that was Ron Moody), but he was the second name on the producer's shortlist, as his agent discovered when he rang to suggest the Navy Lark star for the part. Having won the role and ensured it came with sufficient salary to keep him in fast cars and exotic pets, Pertwee realised he didn't have a clue how he wanted to play it. The producers had expected him to bring his comic talents and funny voices to the role, but Pertwee seized on the suggestion that he should simply play it as himself, even though he wasn't quite sure who that was. The fast cars and gadgets became part of it, but the exotic pet was saved for his successor...

Pertwee's Doctor was as close to the establishment figure as the character ever got, patronizing his companion and lordling it over the Brigadier as he enjoyed fine cheese and wine. Yet this incarnation had a

desperate edge which sometimes made him dangerous, as he hinted that nothing was more important than recovering his freedom to travel in Time and Space. Once he did this, as he did at the start of Season 10, he became something of a kindly uncle...

The Companions

Not companions any more — assistants, or in some cases, equals. With the Doctor stranded on contemporary Earth, he's reliant on the head of UNIT, Brigadier Lethbridge-Stewart, who takes him on as scientific adviser and reacts surprisingly well to finding his old friend has somehow got a new face. That sums up the early Brigadier, a practical and intelligent soldier who adapts to the realities of his bizarre situation, but as the years draw on he becomes less flexible and more of a comic foil for the Doctor's put-downs.

Something similar happens with the assistants. Liz Shaw is a highly intelligent woman whose qualifications are a match for the Doctor's (or as close as anyone on Earth



"Don't you see? If I wipe out an entire intelligent life-form, I'm no better than the Daleks myself..."

The Doctor's dilemma in *Genesis of the Daleks*



The Doctor converses with Davros (Michael Wisher) in *Genesis of the Daleks*

TOM BAKER wasn't the first choice to play the new Doctor. He wasn't even the 20th choice, as producer Barry Letts seems to have auditioned half of Equity. Michael

Bentine ruled himself out by requesting script control, Graham Crowden would only sign for three months, Richard Heame proved to be too old to carry the part... Dozens of others had been considered, and Fulton Mackay was on the edge of winning the role when drama department chief Bill Slater mentioned that he'd had a postcard from a talented young actor who'd been reduced to working on a building site... After a quick viewing of Tom Baker's latest film, they signed him. Over his seven-year run, Tom Baker's Doctor changes more than any other. He starts out as an effusive character given to occasional brooding moods. As time goes on, this mercurial temperament develops into an almost comical mania that occasionally explodes into

devastating anger. Then, finally, he becomes a brooding figure again — the first incarnation to grow visibly older in the part. He remains the definitive Doctor... if you ask Joe Public what Doctor Who looks like, they'll reply "Tom Baker in a scarf".

The Companions

First mentioned in Pertwee's finale, *Planet of the Spiders*, UNIT's medical officer Harry Sullivan was introduced to provide the muscle for an older Doctor, but proved unnecessary once the youngest star yet was cast. Instead he found himself a niche through chemistry with Elisabeth Sladen, and Harry developed into a well-meaning but slightly ham-fisted character who could play second fiddle to Sarah Jane until his return to Earth. Since the last regeneration, the Doctor's links to present-day Earth had been fading away, and with them appearances by the UNIT regulars, but the big change comes once Elisabeth Sladen also leaves. Tom Baker's hopes of managing without a companion were dismissed after a single story, the Doctor's next.

travelling companion would be the warrior savage Leela – human by species, but with her fierce intelligence uncontrolled by any education beyond the demands of mere survival, more alien than any fellow traveller so far. It would be another four years before any viewers would have a contemporary character with whom they could identify again. Leela proved as successful as Sarah Jane, but it was the robot dog K-9 who was to prove as memorable and popular as the Doctor and the Daleks themselves, with different versions of the dog sticking around as Leela moved on, to be replaced by the female Time Lord Romana. Initially played with icy charm by Mary Tamm, Lalla Ward brought a more fun-loving style to the role when she took it over, and her chemistry with Tom Baker carried over into a real-life – if shortlived – marriage. Finally, new producer John Nathan-Turner decided that the combination of K-9 and two Time Lords was a little too super-human and phased them out in favour of more vulnerable characters, leaving the increasingly ill-at-ease Tom Baker prancing over a 'gang of children'. Once again, it was time for a change...

The Monsters

Tom Baker's era starts with a season stuffed with old enemies – presumably to reassure viewers that they're still watching the same show – with Daleks, Sontarans and Cybermen all returning. But there are already signs of something new, as the Dalek story tries a very different, hard-edged style. *Genesis of the Daleks* is one of the series' great successes, with the Daleks' creator Davros providing the show with an iconic image that would change the Daleks forever. In another sense, Davros marks the way to the future, as for the remainder of the 1970s, *Doctor Who's* monsters would tend to have a single, eloquent spokesman for the Doctor to relate with. It's ironic that so few of the monsters from this time have ever returned, as they include some of the best-remembered creatures of all – the shape-changing, feral Zygons, the terrifyingly powerful Sutekh, God of Destruction, the Frankenstein-inspired creature housing the brain of Morbius, and predatory plant-life, the Krynoid.



The Doctor confronts Moth, now transformed into a Wren, in *The Ark in Space*



A scene from Tom Baker's last season

Tom Baker Highlights

Genesis of the Daleks

Considered the most moving and best-written story ever, it introduced the Daleks' questions of morality and destroying the human race.

Pyramids of Mars

Reinvented horror gets a serious look as ancient, in a journey to the past, the Doctor meets mummies and Egyptian Gods.

The Deadly Assassin

The Doctor returns to Gallifrey to find an assassination by a Time Lord, the crime in the serial that introduces the new 'Matrix' to *Doctor Who*.

City of Death

Given a two-day deadline, script editor Douglas Adams' brilliant, a gripping script was more one-liners than the funniest sitcom.

The Keeper of Traken

A literary tale filled with political intrigue, it was the last *Doctor Who* serial to see the Doctor.



The Good Companion

For three seasons, Elisabeth Sladen played Sarah Jane Smith, one of the most popular companions of **Doctor Who**. Here she talks to David Richardson about Daleks, DVDs and Dinosaurs, and the lasting legend of the show.



I shall say this only once... Corried Sladen appeared with Sladen in *Invincible of the Daleks*

DOCTOR WHO, like much TV SF, is a show about plot. Consequently there's little room left for significant character development, with the Doctor dominating the screen, and his assistant there to provide a little eye candy and ask the right (narrative-driving) questions. But occasionally, an actress has brought something more to the role of a companion than simply exists on the printed page.

Perhaps that's why Elisabeth Sladen, as journalist Sarah Jane Smith, is remembered for being the best of the *Doctor Who* girls. Plucky, strong-willed, attractive and a little vulnerable, she stayed in the show for three-and-a-half glorious seasons, later returning

for the 20th anniversary story *The Five Doctors* and a one-off special, *K9 and Company*.

"As the assistant, you are the audience," Sladen tells *Starburst*. "You ask the questions that maybe the viewer would like to ask the Doctor, and they see the story through your eyes. The difficulty with the part of any of the assistants is that you have to make the same mistakes every week for there to be a story. The actual challenge is how to make that different. You open the script and it says, 'Enter Sarah Jane...' And you think, 'Yes, and?'"

Sladen joined the series in 1973 with *The Time Warrior*, a medieval tale that opening Jon Pertwee's final season.

"I was terrified when we did that story, because nobody really directed me," she claims. "I'd not



Best Friends in Outer Space: Elizabeth Sladen as Sarah Jane Smith and Tom Baker as the Doctor in *Planet of Evil*



The Master of Palador: The Doctor (Jan Pennington), Ekanstley (Donald Gee), Alpha Centauri (Stuart Fell) and Sarah (Elizabeth Sladen) see what's on the telly



Sarah Jane accompanied the Fourth Doctor on some of his most memorable adventures



Sarah is glib from Field Music's *Shore* in *The Spiders of Sarn*

"I didn't like the handle of Sarah being a journalist. I was very aware that the people who would write about me would be journalists!"



The Doctor (Tom Baker), Laurence Scarisbrick (Michael Sheard) and Sarah face a foe from Egyptian mythology in *Pyramids of Mars*

done very much on television, and when they didn't direct me, I thought, 'Oh my God, they've given up on me, I'm so bad'. What I didn't realize then was that they wanted to see what I brought to it."

The Sarah Jane of *The Time Warrior*, and indeed much of the subsequent season, is a very different character to the more relaxed, down-to-Earth companion who would play opposite Tom Baker. A career-minded journalist with an eye for a story, Sarah is a vocal Women's Lib supporter who will quite happily put men, including the Doctor, in their place. It was an aspect of the character with which Sladen never felt comfortable.

She admits, "God no, I didn't like the handle of her being a journalist. They had to give her a job, and they gave her that one because it was investigative. And being given a pencil and a pad, I was very aware that the people who would judge me and write about me would be journalists. I thought they'd put me in the worst possible role! I had to forget that terribly quickly: it was just a peg to hang a hat on."

With the third Doctor's irradiated departure in *Planet of the Spiders*, and the arrival of the bohemian fourth Doctor in the following season, *Doctor Who* underwent something of a renaissance. A change of producer (Philip Hinchcliffe took over from Barry Letts) and script editor (Robert Holmes superseded Terrance Dicks) helped drive this new lease of life, resulting in many of the show's recognized classics including *Genesis of the Daleks*, *Pyramids of Mars* and *The Seeds of Doom*. It is reckoned that by this stage, one in five of the British population were regularly tuning in, and both Baker and Sladen were recognized wherever they went.

"I was at Brent Cross one day, and it was the year of the punks, and there were all these green and orange-haired youths following me," Sladen recalls. "And they were so sweet: they adored the programme!"

While all of Sladen's stories are now available on VHS, only one, *The Ark in Space*, has so far reached DVD. Although it's widely regarded as a first-rate story, Sladen admits that she has few fond memories of it.



On location with Jon Pertwee for his last story, *Planet of the Spiders*

"I used to say, 'If I'm not necessary in a scene, please don't put me in to stand in the background'," she explains. "I'd rather be doing something, than just be an appendage that's got to be accommodated in shot two. But with the cryogenic chamber it was such a wonderful set they wanted to show it all the time, which often left me standing there like a bloody lemon."

"Also I was in a white costume, I couldn't move in it, and the arms were restricted so if I tried to look natural it looked like I was deformed. I felt superfluous, and I

played it so badly because I was uncomfortable."

Sladen chose to leave **Doctor Who** in 1976, at the height of its popularity ("I realized that I would rather go while I could still find things in it to do"). Four years later, she was surprised to be contacted by new producer John Nathan-Turner, who was eager to re-unite the winning team of the fourth Doctor and Sarah Jane.

"He was very sweet about my character, but I don't know if you can repeat something. I didn't want to go back and it to be less than what it was. Tom was still in

DVD of the Daleks?

The *Ark in Space* might have been Elisabeth Sladen's last choice for a DVD release, but she admits that her first choice would be rather an unusual one.

"Strangely enough, it's one I've never thought about before, which is *Death to the Daleks* with Jon. My daughter Sadie will sometimes put one on, and when she watched that story she said, 'Do you know that's got a really good storyline. It moves, it's different.' When someone says that you look at it again."

The story sees the Doctor and Sarah crash land on the savage planet of the Exxilons when a mysterious power drain affects the TARDIS. Also stranded is a party of human

scientists who are searching for a rare mineral that will cure the Space plague. Murderous creatures stalk the darkness, and then, just to add to the fun, the Daleks arrive...

Should the BBC agree with Sophie, then the four-parter could make a very special DVD indeed, as video recordings of a substantial part of one studio session still remain in the archives, and would offer a rare glimpse behind-the-scenes on this story.

"That's fantastic!" grins Sladen, previously unaware that the tape existed. "There's so much rubbish that can come out sometimes, and the fans only have so much money, so if you're going to give them something give them the real thing. You have to remember we're nothing without them."



Sarah was possessed by the Queens of the Chrylids in *Planet of the Spiders*





Sarah Jane – and friend – in the Independent from *Survivors* Photo © Stephen Payne



Sladen with Ian Marter as Harry Sullivan in *Revenge of the Cybermen*



A trip to Renaissance Italy for the Doctor and Sarah in *Musée of Mummies*

it, we had each fun and a really fascinating working relationship. What he did with the Doctor was great, but he'd been in it then for a number more years, and I didn't want to go back and it wasn't the same. I'm glad I didn't go back; it would have been awful if we'd been a disappointment together."

Sladen didn't returned as Sarah then, but she did revisit the character – in one-off TV appearances, and in five Big Finish audio adventures starring Sarah Jane.

"What a joy – I loved it," she says with delight. "They let me have so much input on that – I couldn't let her be anything other than what I thought she was. I wanted to go somewhere else with her, and I was allowed to choose two writers – I asked if Terrance Dicks and Barry Letts could do some. Then we had some lovely writers for three, four and five: Peter Anghelides, David Bishop and Rupert Leigh."

"We had a day to record each story; it was very fast and we really had to go like the clippers. Terry is never on time: his was episode one and we got it last! That was really sorry."

As *Doctor Who* enters its 40th year, Sladen is still getting lots of fan mail, a fact that she attributes to being in a successful series at the peak of its popularity.

"Oh, I had some very good producers," she maintains. "Sometimes everything comes together and it works and you know it when you're doing it. I was so very lucky to be around at that time."

Elisabeth Sladen stars in Invasion of the Dinosaurs, out on VHS on September 8, and narrates Doctor Who at the BBC, out from the BBC Radio Collection on September 1. She can also be seen at two conventions: Dimensions on Tyne on September 13, and Panopticon on November 1st and 2nd.

"I had some very good producers. I was so lucky to be around at that time."

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DOCTOR WHO PETER DAVISON

"You have the mouth of a prattling jackanapes... but your eyes, they tell a different story."

Sharaz Jek, to the Doctor *The Caves of Androzani*



The Doctor with the Tenthredin Leader in *The Web of Fear*

WHEN IT came to selecting Tom Baker's successor, producer John Nathan-Turner had a list of things he wasn't looking for. Basically, anything that might remind viewers of the last incarnation. Tom Baker had been the Doctor for a long time, and any attempt to imitate him would have been disastrous.

Nathan-Turner found his inspiration in an old photo of Peter Davison playing cricket during his days on *All Creatures Great and Small*, though there are reports that Richard Griffiths (*Withnail and I's* Uncle Monty) was also in the running – and not for the last time. Decades younger than any of his predecessors, Davison found it difficult to believe he was being offered the part – but felt he couldn't turn it down. He has though since commented that he wished he'd played it when he was older – and

has even expressed a hope of playing a Hartnell-ish Doctor in his twilight years.

Out-going script editor Christopher Bidmead latched onto this, by envisaging the new Doctor as an old man trapped in a young body, perpetually frustrated that people don't give him the respect his experience deserves. But other writers tended to focus on the new Doctor's vulnerability. In some ways it was a bravely successful experiment, which made the Doctor more of a character role than he'd been since Troughton's time. But it's fair to say that Davison only really won the respect of his immediate predecessor's fans in his final story, *The Caves of Androzani*, a script by veteran writer Robert Holmes.

The Companions

Peter Davison inherits a crowded TARDIS full of squabbling youngsters – sulky mathematical genius Adric (Matthew Waterhouse), outspoken Aussie air-hostess Tegan Jovanka (Janet Fielding) and gentle alien scientist Nyssa (Sarah Sutton), none of whom had really

had a chance to establish themselves during Tom Baker's final weeks. With the last of the trio being added to the scripts after impressing as a one-off character, it's no surprise that they competed for air-time, with Tegan's capacity for sarcasm at the Doctor's expense making her a quick favourite of the writers. In contrast, Nyssa's potential was left largely untapped until the character was revived for audio plays in recent years, while Adric became increasingly ridiculous as his character messed up on increasingly major scales, until he finally won his place in the series's history by losing his life.

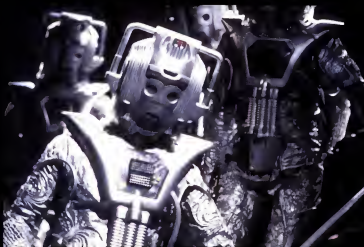
No chance of that from his treacherous successor, Vislor Turlough, an alien stranded on Earth who accepts a commission to assassinate the Doctor in return for his freedom. Unfortunately the full potential of having a traitor aboard the TARDIS was never really realized – likewise the new robot in town – the shape-changing android Kamelion, which was too advanced for its own good. After its designer was killed, no-one knew how to operate it properly, and it was written out in short order.

With Tegan, Turlough and Kamelion hastily written out during Season 21, the production team tried to get back to basics with a single companion from present-day Earth, Peri Brown.

The Monsters

The return of the Master and his transformation into a new form (as played by Anthony Ainley) in the final Tom Baker stories provided Peter Davison with a ready-made enemy who'd pop up in a quarter of his stories. This incarnation of the renegade Time Lord had an edge of desperation that his predecessor lacked, which perhaps detracted from his charm.

Otherwise, this is the era of old monsters, with the success of the redesigned Cybermen in *Earthshock* leading to comebacks for the Daleks and the Siliurans, plus several less memorable foes in the 20th season. Davison's final year saw an attempt to resurrect the series's tradition of spectacularly grotesque aliens, with the Melus and the woodlouse-like Tractators, but the only memorable new monster to face this most thoughtful of Doctors was appropriately a force from the mind – the essence of Human evil condensed in the snake-like form of the Mera.



The Cyberman: makes a stunning return in *Earthshock*



The Melus in *The Awakening*

Peter Davison Highlights

Coronation

A mind-boggling complex tale in given a real boost by Davison's portrayal of a Doctor reverting to his old persona.

Diels

Complex and fascinating, this fusion of Christian and Buddhist myth has fans dubbing it ever since.

Earthshock

The real shocker in a single story as the Doctor faces an old enemy and personal tragedy.

Resurgence

An ancient evil has become a basis for tourism, and no one's ready to listen to a madman who suggests the legend is based in reality.

The Caves of Androzani

The Doctor and Peri get caught up in a political conflict... and find that evil was born in the very depths of us.



"The TARDIS, when working properly, is capable of many amazing things. Not unlike myself."

The Doctor Attack of the Cybermen



The Doctor assists Sil (Nabil Shaban) in the *Muskray* segment of *The Truth of a Fake Land*

AFTER PETER Davison's portrayal had been criticised as 'bland', Colin Baker promised to be the exact opposite, though it's ironic that he proved his potential with an off-screen performance. After a guest appearance in a Peter Davison serial, he went on to wow the guests at the wedding of one of the production team, including the show's producer.

Sadly, Baker's time on the series was dogged by misfortune and misjudgements, few if any of them his own fault. Script editor Eric Saward didn't share his producer's faith in Baker's suitability for the role, and his attempts to bring out the mercurial qualities that were supposedly wanted came across as arrogance and insanity. Colin Baker himself had wanted a dark costume to counterpoint the 'Darcy-like' performance he hoped to give, but was lumbered with a coat of clashing colours that had knock-on

effects in set and costume design, producing a series that was gaudy and over-lit as a whole. In attempting to get the new Doctor off to a flying start, the scripts got in the way of his natural growth, and by the time Colin Baker had found his feet the series had already been cancelled. After protests which went well beyond anything the BBC had expected, it was brought back for a curtailed run 19 months later, but the changes were too timid and chaos reigned behind the scenes. In need of a scapegoat, BBC1 Controller Michael Grade ordered that Colin Baker be sacked. Farewell to the unlucky Doctor, who would get the chance to prove himself in another medium.

The Companions

Poor Peri! Having signed aboard the TARDIS to travel with a kindly young man with a passing resemblance to her late father, she finds she's sharing with the most disagreeable of roommates – an unstable, arrogant man with a tendency towards incompetence (at least in the kitchen) and petulance.

It's hardly surprising that their relationship develops into a series of bad-tempered arguments and sulks that alienated them both from the audience at a critical time.

Thing had already started improving by the end of Colin Baker's first full season, and by the time the series returned from enforced hiatus, Peri and the Doctor had become firm friends.

The introduction of Mel saw another attempt to get back to basics, with a present-day companion who actually enjoyed her travels aboard the TARDIS, and was unashamed to scream at the monsters. But once again the new partnership would be short-lived, while the casting of Bonnie Langford meant that many fans were slow to warm to the character. It might have been different if Mel had been more of an acting role, allowing Langford to show off unexpected talents, but as it was the character onscreen relied too closely on Langford's established image to do anyone – including her – much good.

The most memorable companion of the Colin Baker era was probably Frohisher. A shape-changing private eye who eventually settled on the form of a four-foot penguin, he made his debut in the *Doctor Who Monthly* comic strip, and has since turned up in novels and on CD...

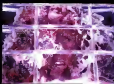
The Monsters

Once again, it's old faces all round, with the Cyberman, Daleks and Sontarans welcoming the second Baker just as they did the first. The Master also returns, despite his apparent death in Peter Davison's *Planet of Fire*, accompanied by a character intended as a new recurring villain, Ranagade Time Lord the Rani (Kata O'Mara) was a schoolmate of the Doctor's, whose passion for scientific experiment isn't matched by her understanding of ethics.

The new arrival in the superb form of Sil, the self-centred astronomer slug brought to astonishing life by Nabil Shaban. That Shaban's disability – he suffers from brittle bones which had stunted his growth – made it possible to break away from the normal human form was a definite bonus, but it was the sheer energy that a superb actor ploughed into the part which made Sil the most memorable villain of the 1980s, ensuring his return the following year.



The Doctor and Peri (Nicola Bryant) explore the Space Station in *The Two Doctors*



Otherwise, the only notable villain of the entire era is the prosecutor at the Doctor's season-long trial, The Valeyard. The initial concept is superb, and Michael Jayston gives the part a core of iron while also hinting at his true identity – a future Doctor attempting to ensure his survival by interfering with his past mistakes. But somewhere along the lines the production team gets cold feet and the plot goes out the window, leaving the Valeyard's true nature and motives frustratingly unclear as he becomes a disappointingly one-dimensional figure – the Doctor's evil side – rather than the more ambiguous enemy he might have been...

Colin Baker Highlights

Attack of the Cybermen

It's up to the Cyber-*man* to save the world in *Doctor Who*.

Encounter at Varos

The series over-estimated *Encounter* landed in April 1986, coinciding with the television channel's move to a new format and new look.

Resurrection of the Daleks

The Doctor takes a back seat to a series of encounters with the Daleks. One, with the *Time Lords*, is a full-on war, and the other, a doomed love in a *Time Lord*.

The Trial of a Time Lord

Though ultimately a disappointment, the *Time Lord* trial was a series of *Time Lord* encounters, and a series of *Time Lord* encounters, and a series of *Time Lord* encounters.



The Multi-coloured Doctor

Colin Baker became the Doctor in one of the most turbulent periods in **Doctor Who**'s history. Here, he looks back on his 20-year association with the series, and looks forward to new adventures. Interview by David Richardson.



Photo © BBC/John Easton/Rediffusion

Doctor in the suburbs. Baker with Nicola Bryant on location. Above: *ARK* at the Cybermen

IT MAY BE 40 years since **Doctor Who** made its debut in a world still reeling from the assassination of President Kennedy, but Colin Baker is also quietly contemplating his own personal anniversary. "It will be 20 years in November when I started working on it," he muses. "They'd just had the 20th anniversary when I started recording my first story."

Baker, the sixth and most extravagant Doctor, first appeared in 1984's **The Twin Dilemma**, regenerated from his predecessor who perished from toxic poisoning. He was the first and only choice of producer John Nathan-Turner, who met Baker at a party and realized that the actor's gregarious personality would translate perfectly into a rich screen

presence to replace the outgoing Peter Davison.

"Compared with everybody else who came into the programme I had a fairly easy entry," he confirms. "I didn't have to do any screen tests, I had to go upstairs and meet the Head of Series and Serials. We talked about cricket for 10 minutes and he confirmed my casting."

The show's large legion of fans were also on his side. "Even though they were mourning the departure of Peter Davison, experience had taught everybody that the programme goes ever onward and upwards." Yet fate ultimately wasn't kind to Baker: he was simply in the show at the wrong time, caught between a BBC1 Controller who had little wish to continue making it, and a vocal pressure group which was



Reunited at the Caves: The Doctor (Colin Baker) and Peri (Nicola Bryant) confront Davros, creator of the Daleks



Did I meet with a Time Lord? The Doctor dispatches the Cybermen in Baker's second story, *Attack of the Cybermen*



The Doctor with one of Varos, now based at Dulock

"I fired several shots at the Cybercontroller – and I had to be restrained. I thought it would be interesting to see the Doctor getting angry"

campaigning for a return to simpler – blander – forms of entertainment.

Baker's first season had barely commenced transmission before Mary Whitehouse was in the headlines, citing examples of excessive violence in the series. Two decades on and it all seems rather quaint: these days an episode of *Farscape* can include the forced abortion of a baby and *Buffy* can show a human villain being flayed alive. Bizarrely, if Baker's *Doctor Who* was made today, it would seem like the norm rather than the exception.

"It seemed bizarre and ludicrous at the time to me," he admits. "Mary Whitehouse's lot latched onto two incidents where I was alleged to have been violent in my first season."

"In *Attack of the Cybermen* I fired several shots at the Cybercontroller – and I actually had to be restrained when we were filming it, because I wanted to stand astride him, pumping bullets into him for five minutes. But they said, 'Two or three would be enough, thank you'. I thought it would be interesting to see the Doctor getting angry."

There was further outcry at the following story, *Vengeance on Varos*. "In that, I actually dodged out of the way of two guards who were trying to push me into a vat of acid!" notes Baker. "They went in, which strikes me as not unreasonable. I then had a James Bond flip comment, as opposed to being compassionate."

"The violence thing was a kind of fashionable shriek really. It's perfectly clear from all the interviews Michael Grade has done since that he simply didn't like the show. But rather than say 'I didn't like it so I took it off', which would have been fairly honest, he found himself in a position of having to justify it afterwards. So he latched onto the popular thing of the time – we were in the anti-violent swing in terms of entertainment."

"If you wind back a decade, I think something like *Pyramids of Mars* or *The Talons of Weng-Chiang* were much more violent and scary than anything I ever did. And I thought they were bloody good stories as well. I'm of the Roald Dahl school, I think children like to be scared a little bit more than their parents would



The Two Doctors. Colin Baker, Patrick Troughton, Fraser Hines, John Shathan, Nicola Bryant, Jacqueline Pearce



Up to the staff! — the astutely criticised *Pengance on Page*

like them to be. That's where **Doctor Who** succeeds."

Visit the set during Baker's short tenure on the series, and you'd discover a rare and happy atmosphere. In my own experience, working at the BBC during the making of *The Year of a Time Lord*, there was always a generous, engaging smile for everyone from the leading man, and a huge jar of sweets handed over to be consumed throughout the studio session. Baker took his responsibilities as a leading man very seriously.

"I had never done a series before where I was the leading actor, and it occurred to me very quickly that I dictated the working atmosphere. I knew what it was like coming into a series — you turn up, the guy who plays the lead doesn't acknowledge you, you do

your bit and go away. I was determined that nobody would say that about my time on that programme, and I think that I said hello and had a joke with almost everybody who came in."

Doctor Who ended suddenly and unfairly for Baker in 1988. The penalty for the "violent" debut season was an 18-month hiatus, imposed by Grade so that the show could be "re-thought". It was brought back gradually, with minimal changes other than a more lighthearted tone, for a truncated 14-part season, but Grade still wasn't happy. After only two complete seasons, Baker was replaced by Sylvester McCoy — an unforgivable, knee-jerk reaction that, regarding problems with content, would ultimately solve nothing.

Further adventures in Space and Time

Colin Baker appeared in just eight stories on television, but in recent years he has made many more appearances as the Doctor in Big Finish's audio CD range. Reunited with companions Peri (Nicola Bryant), Mel (Bonnie Langford) and paired with a new assistant Dr Evelyn Smythe (Meggie Stables), Baker has been given the freedom to create the kind of dark, multi-faceted Time Lord that failed to materialize on screen.

"We've been able to find out some of the complexities of the man," he says. "When you first appear it has to be broad strokes and you have to leave question marks floating which have to be resolved later."

"Especially in the relationship I have with my new companion, Dr Evelyn Smythe, because she's an older woman and a lecturer, it's more a relationship of equals than it was with poor Nicola who was having to do all that 'Oh Doctor' stuff. Evelyn is somewhat feistier, a more formidable personality, so my character has been able to develop more and have conversations with people."

Every Doctor always wants to be seen to have a darker side, and that has been allowed to develop. In one or two of the stories they've allowed the Doctor to tread down quite murky paths."

Asked to recommend a few stories to someone who might never have heard any of the Big Finish range, Baker stops to consider.

"I particularly liked *Pyros*, because it is atypical — it's a sort of Gilbert and Sullivan pastiche. *Jubilee* was a particularly good one, because that really did show a dark side to the Doctor, and at the same time it gave us a new slant on Deleaks as well. *The Davros* one, which is coming out in the Autumn is another particularly good one."

"The Big Finish lot are really very, very good," he raves. "The stories are certainly better than the ones I had on screen. To be fair to the screenwriters it's much harder to write something that has to be realized visually."

"I haven't done a script yet that I consider duff. The question is, 'Is it going to be even better than the one I did last time?'"



Kate O'Hara plays a mercurial Time Lord in *Now or Never*





The Doctor gained a new companion: Peri (Bonnie Langford) in *The Trial of a Time Lord*



Baker showed his cool of every episode in the press at his first photocall

In 1989 *Doctor Who* was taken off the air – Grade's own quiet, uncontroversial way of cancelling the series without incurring the protest of viewers. Aside from the American TV movie in 1996, the show remains in limbo. So while America continues to turn out cheap Sci-Fi with CG effects on a production line, the BBC has nothing – somehow unable to equate the existing demand for the series and the costs of producing new episodes.

"I am completely baffled by it," shrugs Baker. "Quite clearly there is out there a *Doctor Who* that can be made for a new generation which would get the whole thing rolling again. I'm

not saying this because I've got a vested interest – I have children who have been deprived of their Doctor and I think that's a terrible shame."

Colin Baker stars in *The Two Doctors*, released on DVD by BBC Worldwide on September 1, price £19.99

**"Quite clearly...
Doctor Who can
be made for a
new generation"**



Begin time: Baker on the TARDIS set in his first *Doctor Who* story



Hands up! Peri is Sevilla for *The Two Doctors*

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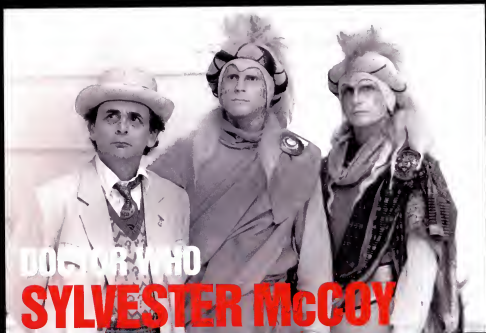
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"We all have a universe of our own terrors to face..."

The Doctor: Ghost Light



Undercurrents: The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) in *The Curse of Fenric*

THE SACKING OF Colin Baker left the *Doctor Who* production office besieged by hundreds of applications from actors hoping to win the role, and half-a-dozen of them played

out a screen test alongside former companion Janet Fielding. Ken Campbell was a favourite of some, while writers Plo and Jono Baker favoured David Warner (recently heard as the Doctor in the *Doctor Who* Unbound CD *Sympathy for the Devil*). But it seems that producer John Nathan-Turner, now casting his third Doctor (not counting lookalikes and evil future incarnations) had his eye on Patrick Percy Kent Smith, alias Sylvester McCoy, right from the start.

Like many of his predecessors, it took McCoy time to find the role, partly because a new writing team headed by new script editor and future *Starbuck* editor Andrew Cartmel were finding their feet at the same time. In his first year, McCoy overdoes the clowning, before

something more interesting takes over. There's actually some small doubt as to whether McCoy actually played the Doctor at all, as behind the scenes the writers had an interesting idea in mind. Sometimes called the 'Cartmel Masterplan', it delved back into the back history of the series and suggested that the Doctor had fallen under the influence of one of Gallifrey's founding fathers – a figure forgotten by history and recalled only as 'the other'. The exact situation was never intended to be explained onscreen, but it led to the seventh Doctor taking a more proactive attitude to evil, luring it into traps and often using ancient Time Lord weapons to do so. The approach alienated fans, but drew in others. This was *Doctor Who* for the video age, confusing viewers who tried to watch it over their lee, but delighting those willing to tape it and watch it again and again...

The Companions

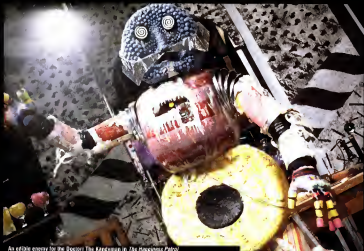
Once again, a companion created to work with one Doctor is inherited by the next, and while Mel and the

seventh Doctor had a bubbly chemistry that works well together, she was written out just as the new writing team got a focus on what they want to do. And what they wanted was a troubled contemporary teenager who'd overcome her problems as she learnt from her experiences, even though the BBC wouldn't let her swear convincingly. Enter Ace, the character who almost took over the show in its last three years on the BBC. Sophie Aldred's performance triumphed over the more clichéd aspects of the character, making her the one and only companion for an entire generation of fans.

The Monsters

Old monsters and enemies went by the wayside for the first time in years, aside from a reappearance The Rani (who seems to have picked up the Master's tendency for megalomaniac schemes to dominate the cosmos) in the new Doctor's first story, *The Daleks*. The Cybermen and the Master did eventually turn up, mainly for anniversary outings, but even they tended to get a revamp that made them seem fresh again.

In their place came an eclectic mix, ranging from the bizarrely effective Kandyman to a string of creations harking back to the glory days of the 1970s, as fans who'd grown up with the show and moved in special effects used new anamorphic techniques to produce impressive one-off monsters, including the demonic Destroyer and the vampiric Haemovores. But the most effective foe was probably Fenric, whose back-story implied a long conflict with the Doctor that had shaped his travels...



An edible enemy for the Doctor: The Kandyman in *The Happiness Patrol*



Not clowning for the Doctor in *The Greatest Show in the Galaxy*

Sylvester McCoy Highlights

Acquaintances of the Daleks

The essence of the Daleks' hate for their species is brought to the fore in an adventure that sets them against themselves as they face them with ruthless racism.

Shed Light

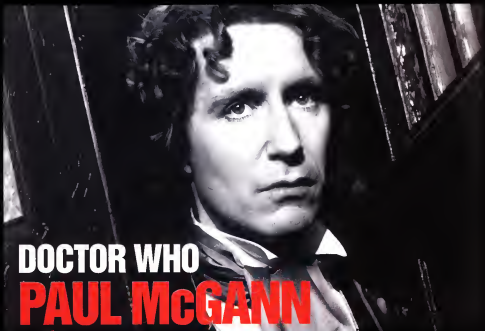
The Doctor finds more than he bargained for in an old dark house with a secret. A complex Victorian adventure with a peerless cast.

The Curse of Fenric

A series of plots from the past few years come together in an intricate *Phantom of the Opera* tale. By this point, the production team knew they had to – and how to make what they could do look superb.

Survival

Rising young playwright Ross Mullan takes the reins for the new season, with a stark portrait of one against day and night.



DOCTOR WHO PAUL MCGANN

"By midnight tonight, this planet will be pulled inside out."

The Doctor *Doctor Who*



Paul McGann as the Doctor and Eric Roberts as the Master

BY THE TIME *Doctor Who* returned to the air in 1996, it had been away for six years, with everyone from Leonard Nimoy to David Hasselhoff and Eric Idle quoted as potential Doctors for big budget films and American series. Yet it was Sylvester McCoy who gave the truth away when he mentioned in late 1994 that his friend Paul McGann had been asked to take on the role. There'd been so many rumours that hardly anyone notice, yet McGann made the role his own in his one appearance.

So how do you assess a character who's only ever appeared in one 90-minute TV movie... and who ceded a quarter of that air-time to his predecessor? Well, some aspects of Paul McGann's Doctor shine through even on this limited acquaintance. He bounces with sheer energy, and once he recovers his memory – and perhaps out of joy at this – he has a taste for name-dropping

about his past unmatched since Pertwee's time. He even extends this to gossiping about the future of those he meets – is this clairvoyance, or merely memories of encounters in his past?

The Companions

Ace is nowhere to be seen, having been written out in many clashing ways by the books and comics. This Doctor travels solo. Later, the Doctor encounters troubled heart surgeon Grace Holloway and extra-troubled Chinese 'gangsta' Chang Lao, both of whom prefer to stay safe on Earth rather than remaining with the TARDIS – hence the founding of a 'Grace Holloway is Stupid' Club for young women who'd be perfectly happy to run away in a Police Box if it was piloted by Paul McGann. Still, the eighth Doctor has recruited a string of companions in other media – two versions of teenager Sam Jones, chain-smoking Fitz Kriener, space pilot Stacy Townsend and her Ice Warrior 'fiend' Saard... and quite a few more, including former companions Romana and K9.



The Doctor (Paul McGann) with friends Chong Lee (Yen Jee Yee) and Graeme (Graeme Ashbrook)

The Monsters

With only one onscreen adventure, there's only the Master, who's now developed a nifty ability to escape extermination by transforming into a CGI snake. Plans for the follow-up series however, included Daleks reinvented as Transformers whose casings opened up to reveal spider-like limbs and the Dalek mutant itself. The Cybermen would have become the Cybs, a vain race of pistles who adorn their bodies by stealing implants from their victims, and the Yeti might have reappeared – as creatures, not the robots of the Troughton era. McGann's BBCi incarnation faced a monster from the Tom Baker era, the Krarga, in the remake of last story *Shada*.



DOCTOR WHO? RICHARD E GRANT

Having wowed the fans with his performance as the fourth Doctor in the wonderful pastiche *The Curse of Fatal Death*, Richard E. Grant now takes on the role for real for the BBCi web-drama *The Sins of the Fathers*. Will he be any good? Well, we're pretty confident on the strength of his trial run, but ask us again in November...



McGann and Grant in *Whitlock and I*



Regeneration:

Doctor Who & the Web of Time



Doctor Who has always been at the forefront of new technology, and where better for it to find a new home than on the Internet? Diane McGinn anticipates an exciting new development for the Doctor, and a new face...

IT HAS BEEN suggested that the worst thing that ever happened to **Doctor Who** was the 1985 campaign that won it a few extra years of life in the face of hostility from the then-bosses of BBC1. Those last years meant that **Doctor Who** gained a reputation as an 'awkward' project around the BBC, but if it had been cut short at the end of its prime, it might have been an obvious candidate for revival in the 1990s. Rising producers and writers who'd loved the series in their childhood might have seized upon it, without the complications of international rights issues. That's what happened to **Randall and Hopkirk (Deceased)**, as Reeves and Mortimer took over the roles in

spring 2000. It's also happened to **Doctor Who**. But the route has been a little more circuitous.

In 1999, the Doctor drifted back onto the BBC thanks to Jon Culshaw's superb impersonation of the fourth Doctor on Radio 4's new hit **Dead Ringers**, where he soon became the emblem of the show. Around the same time, Dan Freedman - of Radio 4's pun-laden **Dan and Nick, the Wildebeest Years** - ran into Sylvester McCoy at the Edinburgh Festival, and a web of interconnections rooted in Radio 4's **Loose Ends** led to a new **Doctor Who** pilot for Radio 4.

As a Radio 4 production, **Death Comes to Time** went no further than a pilot. Having shaken up the Radio 4 schedule and won the unending hatred of its listeners, controller James Boyle finally quit

Ideal casting? Richard E Grant looking Doctor-ish in *Coronation Pink*



Join in *Death Comes to Time*, now as CD from the BBC Audio Collection



The 10th Doctor



and the 11th Doctor

in 2000, to almost universal rejoicing. Unfortunately, *Death Comes to Time* was one of the projects which got lost in the change of regime.

Then the BBC's website, only recently launched itself, chipped in and picked up the project. The *Death Comes to Time* plot was webcast to hand-breaking success, and the rest of the story was quickly recorded. The low budget was made up for by the enthusiasm of the guest stars... Stephen Fry, Anthony Stewart Head of *Buffy*, David 'Hutch' Soul, and rejected Eighth Doctor John Sessions, not to mention John Humphreys, who interviewed a Dalek on Radio 4's *Today* programme when the first

episode was released, and then turned up in a later episode. *Death Comes to Time* broke records for BBCi, though some parts of fandom were crueler... it took the Seventh Doctor off in unexpected ways, which was nothing new, but they weren't the unexpected ways of the previous decade's hooks. Still, it made new productions inevitable.

Hence *Real Time*, in which the Sixth Doctor encounters the Cybermen. This time round the production was passed over to the experienced team at Big Finish, and as an official, put-out by the BBC, production, *Real Time* finally marks the break between the onscreen Sixth Doctor and what he's become in other media. He's accompanied by audio-only companion Evelyn Smythe, and has finally shed that multi-coloured coat in favour of a more sombre blue garment (how do we know that? Simply because the BBCi webcasts come with accompanying artwork...)

Next up after that was *Shada*, a remake of the Douglas Adams script which entered production in 1979 with Tom Baker and Lalla Ward as the TARDIS crew, but was left unfinished thanks to a BBC strike. Now it got finished. Tom Baker was sounded out about it, but the BBCi version stars Paul



Death Comes to Time presented a new take on Ace (Stephen Ashby) after Sarah



An alien spaceship in BBC's *Shada*, which can be seen at www.bbc.co.uk/c4



A Cambridge course for the Doctor and Romans in *Shada*, artwork by Lee Sullivan

Guest stars for *Death Comes to Time* included Stephen Fry, Anthony Stewart Head, David Soul and John Sessions



Two Doctors? Not quite. Paul McGann and Richard E. Grant as Wilfred and I

Gatins tried out the part for size, and kidnapped Peter Davison), and best of all, five new Doctors turned up for Comic Relief's triumphant pastiche, *The Curse of Fatal Death*.

The Curse of Fatal Death has been called 'the only audition tape ever broadcast on BBC1, and the most entertaining one'. Rowan Atkinson played the ninth Doctor for 15 minutes, and then Richard E. Grant, Jim Broadbent and Hugh Grant all bounded onstage to give superb one-minute portrayals of the next few incarnations before Josanna Lumley took over as the 13th Doctor to cap the joke.

They've all got their strengths, with Hugh Grant giving a superbly serious performance, admitting on the out-takes that he would willingly take the part. But there's something particularly superb about Richard E. Grant's performance, as he 'gets it' in every gesture, treating Jonathan Pryce's superb Master as a joke while taking the Daleks seriously as real threat. A bit of a miracle given that Grant didn't have a clue what he was doing; having grown up in Swaziland, he'd barely seen **Doctor Who**.

He had the right pedigree though. He played a marvellous Percy Blakeney in *The Scarlet Pimpernel* a couple of years back. His *Withnail and I* co-star Paul McGann had been the eighth Doctor... and their co-star Richard Griffiths had been in line to play the fifth Doctor (in 1981) and the eighth (in 1990), if prior commitments and series cancellations hadn't got in the way. And now, Richard E. Grant gets to do it for real in BBC1's 40th Anniversary tale, *The Scream of the Shalka*.

Written by Paul Cornell, the fan author whose first **Doctor Who** novel broke **Doctor Who** out of the kids' ghetto hack in 1991, the new tale will be fully animated, courtesy of Cosgrove Hall, the principal British animation house, whose work has included *Dangermouse* and co. Significantly, it looks like it'll eventually be released on DVD once its BBC1 run has finished, rather than the CDs of the past BBC1 projects.

And is that it? Well, not if it's up to the team behind the webcast... Richard E. Grant's 'Sherlock Holmes in Space' may well be back...



Where next for the Doctor as the lines?

McGann as the eighth Doctor, who picks up his old companions Romana and K-9 to complete an adventure 'they should have done in the old days.' With a supporting cast of James Fox, Andrew Sachs, Susannah Harker and Melvyn Hayes, you couldn't claim it lacked for star quality.

So, McGann, McCoy and Baker have all done BBC1, so surely it's Peter Davison's turn next? Well maybe, but this is the 40th anniversary year, and that calls for something special. Something like the debut of the ninth Doctor, perhaps...

So the next BBC1 production is *The Scream of the Shalka*, featuring a ninth Doctor who has already had several years to settle into his new persona. Continuing the run of starry casts, Jim Norton is the Doctor's new military liaison, Diana Quick is the villain, Sophie Okonedo (just seen in BBC1's *Alibi*) is the one-off companion, Alison, and the Doctor is Richard E. Grant... not for the first time.

Doctor Who might have been out of sight for most of the 1990s, but that didn't keep it out of mind. Five Doctors waltzed around Albert Square in 1983, Tom Baker test drove a Dalek for BBC's **Doctor Who** night (while Mark

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A portrait of Keanu Reeves as Neo, wearing his signature black sunglasses and a black high-collared shirt. He is looking directly at the camera with a serious expression. The background is a dark, green-tinted digital grid, reminiscent of the Matrix's visual style. The overall lighting is moody, with highlights on his face and shirt.

THE MATRIX RELOADED

Philosophy and the Matrix



Simulacra and Simulation: Agent Smith has a few copies made

What is reality? Do we have free will? Is Neo the Messiah? Grant Kempster explores the meaning, the metaphors and the symbolism in **The Matrix**.

THERE'S NO ESCAPING the fact that the **Matrix** movies are incredible action adventure rides through familiar Sci-Fi territory. The special effects alone are celebrated as being some of the most complex and not to mention expensive ever produced for film and the kung fu wire-work is second to none. But the rabbit hole of the **Matrix**'s core runs much deeper, for there are underlying influences in philosophy and religion which have guided us through the first two chapters of **The Matrix** trilogy, and Neo along his path to **Revolution** that no other movie has ever attempted before.

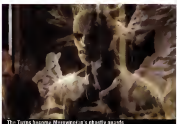
Perhaps made less obvious in the original movie but impossible to ignore in the second, the Wachowski brothers' love for philosophy has almost certainly given the action movies a soul like no other movie before them. By utilizing theories and patterns of thought from such philosophers as Plato, Hume, Kant, Schopenhauer and Nietzsche, the writer/director



Morpheus (Laurence Fishburne) prepares to take action



Neo hail at the Virus Rules



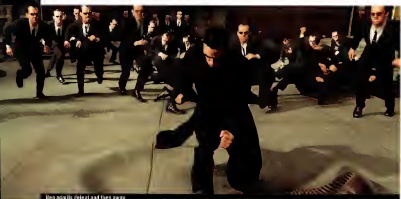
The Oracle becomes Morpheus's ghostly guards



Even the infamous 'Bullet Brawl' poses some philosophical questions about reality.



The fight becomes more dangerous for Neo as more and more Sentinels appear.



Neo finally defeat and flies away.

siblings have formed a world which raises more questions than it supplies answers for. In effect they have made the casual viewer stop and consider or perhaps even question the world around them.

As far back as 360 BC, the great philosopher Plato was theorizing about the state that those that live within the fictional realms of the Matrix endure. Within his famed works entitled *The Republic*, Plato includes The Cave Allegory which came about during a conversation with his acquaintance, Glaucon. Here Plato theorizes how one would deal with emerging into a real world from a cave in which they have been imprisoned their entire lives in a fixed position, watching shadows on the cave wall in front of them and assuming that they are viewing the real world.

Scottish-born philosopher David Hume was known for pondering the existence of God as well as topics such as causality, free will and morality, especially in relation to religion. Likewise Immanuel Kant also questioned the existence of God, although theorizing that he or something ultimately powerful must exist. He was followed closely by Schopenhauer who, like Kant, believed that we have no free will and are simply guided by a force in the Universe that may or may not be God. This paradigm is also explored by Nietzsche, whose Herd Mentality theories are obvious in the context of the Matrix's unaware occupants, guided by the constructed computer program to which they are forever joined.

In preparation for all three *Matrix* movies, the Wachowskis tried to ensure that the key cast members, in particular the main star, Keanu Reeves, understood where they were coming from.

"Larry Wachowski said if I wanted to see the influences that specifically went into *Reloaded* and *Revolutions* to look at Hume, Schopenhauer and some later Nietzsche," Reeves explains. "I never made it to Hume, but I started with Schopenhauer. What I came to realize with all of these different specific philosophers, speaking to the Wachowski brothers and reading the scripts is that I had to find out for myself. I couldn't get it. I could see the influences if I wanted to look outside, but what I kept coming back to was that I had to make it personal. All these works are



about identifying self and the aspect of reality, and the aspect of cause and effect in one's choice. So that became my view and perspective and in an odd way I ended up having to put the books down and thinking about it for myself. In terms of the film, *Reloaded*, comes to a place where at the end of the piece, in an odd way, they obliterate the whole ideal or paradigm that they've created in terms of the messiah or mythic tradition."

Although the teachings of Schopenhauer, Hume *et al* alluded to the symbiosis of religion and philosophy, the message within the movie appears considerably more concentrated. It is all but impossible to ignore the Christian symbolism in Neo's journey, although it tends to lean heavily towards the Gnostic faith as opposed to the Orthodox. For all intents and purposes, Neo is the

'The rabbit hole runs much deeper, for there are underlying influences in philosophy and religion which have guided us and Neo along his path to **Revolutions**'

What's in a Name?

AS WELL as being littered with philosophical and religious connotations, the *Matrix* movies also include cleverly well-chosen names for its characters. While Neo is the most obvious (being an anagram of 'One'), his *Matrix* self, Thomas Anderson, is equally significant as, in ancient Christian legend, Thomas was Jesus's twin, while Anderson is derived from the Greek 'son of man'. The meaning behind Trinity likewise is clear, relating to the holy trinity of the son, the father and the holy ghost. Morpheus is the Greek god of dreams and even the hovercraft, Nebuchadnezzar has significance, as within the Bible, in the Book of Daniel he is a Babylonian king who must make sense of puzzling symbolic dreams. It is on board the Nebuchadnezzar that another reference to Neo's messiah-like status is hidden, as during his first appearance to the other crew the camera falls on a plaque which reads Mark III no 11. This undoubtedly points to the Gospel of Mark 3:11 which reads, "Whenever the unclean spirits saw him, they fell down before him and shouted, 'You are the Son of God!'"

The Merovingian in *Reloaded* is named after a line of Kings that believed they were direct descendants of Christ. His character can also be linked with Hades, the King of the Underworld who kidnaps Persaphone, the character in *Reloaded* played by Monica Bellucci.

"Persaphone is not a coincidence, her name is not a causality," Bellucci explains. "Her name comes from the Greek mythology, Persaphone was the daughter of the King of the gods, Zeus, and the goddess of fertility, Demeter, and she was kidnapped by the king of the underworld, Hades, to be his queen. She was allowed to come back into the living world. This helps a lot to understand my character. She was not Human but she wants to feel Human emotions, so she is like a vampire of emotions so there is something really dark, really sad about her."



Persaphone (Monica Bellucci), daughter of the Gods

Hugo Weaving

IN THE MATRIX, Hugo Weaving perfectly portrayed Agent Smith, the keeper of the peace for his machine masters. A program which enforced the Matrix's laws, hunting down and annihilating any that tried to abuse them. But even then, there were signs of Smith's disillusion with the virtual world which he was charged to police. "It's the smell, if there is such a thing," Smith tells Morpheus during one of the first film's most revealing scenes. "I feel saturated by it. I can taste your stink and every time I do, I fear that I've somehow been infected by it."

As *The Matrix Reloaded* reveals, Agent Smith has indeed been infected, by none other than his main adversary, Neo.

"The interesting thing about Smith is that he moves from being a perfect functionary program to evolving through Human emotions kind of seeping into him," Weaving explains. "Then being seemingly obliterated, being compelled to return [to the Matrix] rather than return back to the mainframe because there's a need which brings about the next step of his evolution. The need becomes the mother of evolution if you like and I think that's a fantastic idea. And once he's then evolved to the next stage there's this ability to replicate himself which is also part of the need to become Neo. And that is his overriding purpose."

It is clear that Weaving believes that it is such depth and complexity of character that ensures the *Matrix* movies are more than just the visually exciting action films that they outwardly appear to be.

"If that complexity wasn't there then you would indeed have just another action movie which would be spectacular to look at but wouldn't have any greater depth than that," Weaving argues. "And I think that's why these films are so much more than action movies. The stuff in this script is really exciting and amusing and stimulating."



A connection? "His ability to replicate himself is part of the need to become Neo."

"Larry Wachowski said if I wanted to see the influences that specifically went into **Reloaded** and **Revolutions** to look at Hume, Schopenhauer and some later Nietzsche. I never made it to Hume"



Neo (Keanu Reeves) doing his 'Superman' thing



Neo fights a few Agent Smiths



...they keep on coming



messiah, doubting at first then fully appreciative of his path after his resurrection (72 seconds after his death, as opposed to Jesus's 72 hours). But by the end of *Reloaded* it seems that this conviction is unfounded, while the essentially Buddhist belief systems of enlightenment by knowledge – knowing that you are held prisoner within the Matrix and being unplugged as a result – endure further.

"In the beginning, they introduce the notion of The One, they have a very Christian platform, the hero's journey," Reeves elaborates. "And they have obliterated what they have expected. Neo believes the prophecy wasn't true. He is told by the architect that he is the sixth. So what it does is, in an odd way for me, it brought me back to Neo, to himself, to 'now what is there?' It isn't Schopenhauer, it isn't Kant, it's theirs. Personally in terms of the character, to what it eventually evolves into is that the aspect for the ethic of choice for this very moral man, as he searches out the meaning and the question of his being."

However you look at it, whether you want to pick up

books on the great philosophers throughout our history to explore the myriad of posed questions further, or just enjoy a good Sci-Fi action movie, the *Matrix* movies ensure satisfaction.

"I think it contains a lot of universal questions," Reeves ponders. "It's a very accessible and identifiable piece in the sense that it's giving new words to really old traditions and mythology. I think the film offers up a dialogue to be had in a very accessible way in a very contemporary way. When people view it, even if they wonder what they're watching there is something that is prompting that. It's provocative. Anything that asks how and why and questions yourself and where we are is something that we all innately feel and appreciate. There's so much about this that is fighting oppression, systems of thought but getting around to the fact that the choices you make [are your own]. It resonates for yourself and for others. And that's why I believe that there is a very positive aspect about this that I really respond to and fall in love with and am glad to be a part of. I hope that those who experience it can be also affected this way."

Rymer and Reason



Director **Michael Rymer** talks to **Steven Eramo** about the challenges of directing the new **Battlestar Galactica** mini-series.

A

t the age of 10, **Battlestar Galactica** director Michael Rymer wanted to be a writer. He also loved feature films, so he figured that

he'd grow up and get a job as a movie critic. "I thought, 'I could spend my days watching films and writing about them,'" says Rymer. So how did he end up sitting in the director's chair? "I took a high school course called film appreciation which, in fact, turned out to be a film-making class," he recalls. "We were shown how to use an 8mm camera and then the teacher told us to go make a movie. It wasn't very long before I was hooked."

Rymer studied film at the University of Southern California where his short films earned him the Warner Communications Scholarship for Directing. He went on to write and direct two stage plays before being commissioned by movie studios in his native Australia to write for the big screen. After penning the thriller *Dead Sleep*, he wrote and made his directorial debut with the 1996 independent film *Angel Baby*. "It had been such a struggle to get the chance to work behind the camera," notes the director. "After



"Sir, don't be alarmed but there's a Cylon behind you."



Trainer shows off after giving a lecture to the Raider

BATTLESTAR GALACTICA





Starbuck no longer looks like that bick out of *The A-Team*

"The story had its share of SFX but it also had very strong characters. Ultimately, it was the script that won me over"

countless rejections I couldn't believe it was finally happening. I can't tell you what a good time I had."

Several months prior to the start of *Battlestar Galactica*, the director had wrapped production on *Queen of the Damned*. With his first major studio feature film under his belt, Rymer seemed the ideal choice to bring a re-imagined version of the '70s Sci-Fi TV series to the small screen. However, blasting off into futuristic outer space was the last thing he wanted to do, or so he thought.

"Having just come off *Queen of the Damned* I told my agent, 'No more stunts, special effects, gags, etc.' I just wanted to direct a real actors' piece. So what does he send me but a script for *Battlestar Galactica*," chuckles Rymer. "I started reading it and I couldn't put it down. The story had its share of SFX but it also had very strong characters. Ultimately, it was the script that won me over and lured me back into this millieu. What excites me most is good acting. As it turns out we have a terrific cast of people working *Battlestar Galactica* and we've managed to get some great work done on film."

"To date the toughest part of this job has been punching through all the technical elements in order to make sure that our characters are alive and that their circumstances are fully realized. I'm a big *Star Trek* fan but we're trying to turn certain things on their heads by taking a much looser approach to how we shoot each scene. The performances are, I think, less arched than those in most other Sci-Fi shows, which is a bit of a gamble. There's a reason why you don't do that, but from my point of view it's much more exciting."



Gbb, that date I happen in the original series

An Actor's Director

"Some of my most engaging days on the *Battlestar* set have been those where I've been working with actors like Edward Olmos [Commander Adama] and Mary McDonnell [Laura Roslin, President of the 12 Colonies]. The level of what they offer is so much more surprising and their choices are so strong that my brain has to engage on a completely different level. I have to let go of all sorts of notion of control."

"I've learnt very quickly that these actors not only have strong instincts but also good ones, and as a director you don't want to get in the way of that. You want to allow their process to flow. At the same time if one of them should stray a little off-track you want to be able to nudge him or her back onto it. It's quite mentally demanding, especially if there are any 'clock-watchers' around who just want you to get on with the shot."

"One of the other things we're trying to do with all our characters is to make sure that they each have one or two rough edges. We don't always want them to make choices that are the most sympathetic or likeable, and that can be a bit scary because you don't know how the audience is going to react. The end result, though, is usually a more interesting scene."



The cast were all very keen to follow that vision, which was actually put forth in the project's mission statement by [writer/executive producer] Ron Moore. He made it clear that this was going to feel like a documentary. Also, we weren't going to succumb to the conventions of the genre but rather break them as much as possible, which we have. That said, we're hopefully going to still deliver all the Sci-Fi thrills, spills and cool stuff I enjoyed watching on TV and at the movies as a kid."

It was the Fox Network that first expressed an interest a couple of years ago in resurrecting *Battlestar Galactica* for TV. When the project hit a creative snag Universal Studios took it back and eventually handed it over to the USA Network and the Sci-Fi Channel. A new script was soon commissioned and written by Ron Moore. Some fans of the '70s series were outraged when they heard that the new mini-series would be a re-imagining as opposed to a continuation of their favorite programme. This surprised Rymer.

"A lot of what the fans talk about on websites are what they loved about the original show including the themes about family, Humanity, what people are and are not, etc," he explains. "By the way, I should mention that I'd never seen the old *Battlestar* before signing on to do the mini-series, so when I began reading all these comments I thought, 'I don't know what the original was like but our script certainly has all these values and more'."

"It's really a story about Humanity and did we create our own catastrophe and are we now worth saving. The analogy between *Battlestar*'s world of Kobol and the 12 colonies and our current real-life situation dealing with Al Qaeda and fundamentalism is clearly pointed out all through the mini-series. Actually, most of our acting discussions are based on those sorts of comparisons. The Cylons are creatures that want to kill us. At the same time, they want us to understand as well as love them. That same complex relationship exists in our



"The Cylons are creatures that want to kill us. At the same time, they want us to understand as well as love them"

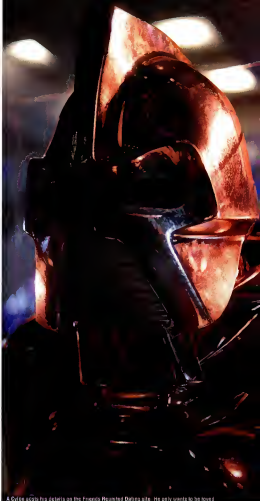
reality and serving the story as well as making sure what we're doing is going to be entertaining. I've got my fingers crossed that the end result will be something quite unique to this genre."

A lover of Horror movies and Sci-Fi since childhood, directing projects such as **Queen of the Damned** and **Battlestar Galactica** is a dream come true for Rymur. "Friends of mine who are also critics have written, 'Why is he [Rymur] doing this?' he says. 'Well, I'm not here to serve anyone's thesis. Everyone talks about directors' personal vision. I have a fairly strong idea of how I perceive the world and those around me. I also have certain ways of how I like to show people the world as a filmmaker. They've yet, though, to coalesce into a single vision where I know exactly the type of film I want to make for the rest of my life. I'm still growing and learning and the accumulation of that experience will, I hope, help me produce even better films and TV shows as I go along.'"



political sphere today. Many Islamic countries are angry with and resentful of the US. However, they have a great love of America and a desire to be understood and accepted by American culture.

"So it's been a matter of walking a tightrope between



A Cylon grabs his details on the Friends Reunited Dating site. He only wants to be loved

Damned If You Do...

"**Queen of the Damned** was without a doubt my most challenging job so far as a director. I went into that with more than a little bit of hubris believing that I could beat the system," says Rymur. "My intention was to make the film I wanted to make. I forgot, though, that better men than me have died painful deaths at the hands of that particular dragon."

"Sadly, I really didn't understand the full weight of the politics as well as the mechanics of working for a major corporation. In the end I sort of failed and did not deliver on my vision at all. I felt the movie was very much a mishmash of various people's visions and opinions. I have to take responsibility for that because it was my fault, my inability to ride that particular beast and make it go in the direction I wanted to go. Having said all that, I'm proud of much of the work we did in the film. I also learnt a hell of a lot from the experience."



Enterprise

THE MISSION LOGS

A full-page photograph of actor Paul Spragg. He is wearing a dark blue Starship Enterprise flight suit with yellow piping along the collar, shoulders, and cuffs. He has a serious expression and is looking slightly to his left. The background is a metallic wall with a grid of circular portholes.

Concluding our guide to the Second Season voyages of the Starship Enterprise **Paul Spragg** delves into the crew logs.



Cmrr Tucker's log

Despite it only being about a fortnight since I was stranded on a planet, it's happened again! This time, however, my companion wasn't quite so attractive, being an alien whose language I couldn't understand because the universal translator broke, but who had, in his infinite wisdom, shot my shuttlepod out of the sky for no apparent reason.

I had a less than enjoyable time all in all. The attitude of my companion, ie wanting to kill me, coupled with the immense heat of the planet which was rapidly heading towards the point where both us would be burnt to a crisp, didn't help matters.

Luckily, after a series of false starts in which I fought the alien, tried to contact the Enterprise and eventually just settled for taking my clothes off, we finally came to an

arrangement and worked together to solve our mutual problem. Once back on board Enterprise with a working UT, my fellow castaway apologized for his actions and expressed his appreciation for my help. I think this could lead to a strong friendship between our two peoples.

Captain Archer's log

I seem to be encouraging my crew to take increasingly pointless risks. Only the other week, Trip elected to stay on a planet's surface with an alien who couldn't be transported due to injury, when he could have been brought up to the ship, picked up supplies, and returned in plenty of time to offer aid. While the outcome was satisfactory, it seemed a strange way to behave. Perhaps my command style needs to be examined...



Dawn



Stigma

T'Pol's personal log

Since attempting a Vulcan mind meld when encouraged by a group of emotion-led Vulcans last year, I have discovered that I have been infected with a disease. The ailment can only be contracted through the mind meld, something my people still find distasteful, and as such it is deadly because no Vulcan scientist will perform research into the disease. My condition is currently stable, but will not remain so. Dr. Phlox has seemed very surprised and unusually confrontational when I took my problem to him, and he has taken it upon himself to assist me in any way possible, including making an appeal to Vulcan for help in studying the disease without explaining why.

T'Pol's log supplemental

To gain the treatment I needed, Dr. Phlox was forced to admit to my condition. Captain Archer, although I was at first against it, put my case to the Vulcan High Command, branding them bigots and informing them they had no right to meddle with others' lives. His words seem to have stirred up a surprising level of support on Vulcan, but it will be a long time before this kind of ailment becomes socially acceptable. It is only thanks to Dr. Phlox that I have been restored to full health, as his acquisition of research on the disease from Vulcan scientists has enabled him to create a form of antidote that will protect me from further damage. I owe him my life.





Captain Archer's log

I was contacted personally by Shran, a high-ranking Andorian, to mediate in a planetary dispute between his race and the Vulcans. Their history is checkered, to say the least, and I am by no means a fully-trained diplomat, but in the hope of making a difference, I took a shuttle to the disputed planet along with T'Pol and Vulcan

Ambassador Soval. It was a bad sign when we were shot down on arrival, but while Soval was keen to blame the Andorians, I insisted on waiting until we knew all the facts. As it turned out, those responsible were Andorian rebels, believing the way of war was very much one to follow, and refusing to give up any ground. Shran was as surprised as me to discover this sect among his own troops, making him even more

keen to make a truce, but we were warned that there are others out there who have similar feelings to Shran's traitorous element.

Ambassador Soval's log

While I was dismissive of Captain Archer's abilities in the past, my latest encounter with him has left me considering my position. He handled the Andorian situation well, with no

prejudice, and concluded our business with far fewer casualties on both sides than might otherwise have been the case, with myself counted among the number of potential victims of an Andorian ambush. I am beginning to believe that Starfleet might have made a better choice than I gave them credit for, but the captain will have to continue to impress to bear out this observation.



Cease Fire

Future Tense

Captain Archer's log

The Enterprise picked up a pod floating in Space, which seemed to have come from the future. Our suspicions about this were confirmed when the Suliban arrived and requested that they take the pod away as it was theirs. Our scans were unable to confirm this fact, and we believed that the pod's long-dead inhabitants could in fact have been Zephram Cochrane, who went missing on a flight many years earlier. DNA testing revealed that it wasn't, so Cochrane's whereabouts remain a mystery; for all we know, he could have landed on a planet in the middle of nowhere with only a multi-colored blob of energy for companionship.

Lt Malcolm Reed's log

Trapped between the Suliban and a Tholian vessel, both of whom staked a claim on the pod we'd acquired, our efforts to protect it were hampered by Time repeating itself when in close proximity.

Lt Malcolm Reed's log

Trapped between the Suliban and a Tholian vessel, both of whom staked a claim on the pod we'd acquired, our efforts to protect it were hampered by... I'm sure I've recorded this before at some point.

Lt Malcolm Reed's log

Trapped between the Suliban and a Tholian vessel, both of whom... Oh, this is just annoying me no end now.

Captain log, supplemental

We still don't know what was so important to the Suliban and Tholians, but the pod is now gone, and we are left pondering its significance to the Temporal Cold War.



Cmdr. Tucker's personal log

By accident, the captain and I were arrested in the belief that we were pirates and placed on a transport ship to the penal colony Canamar.

The Enterprise managed to secure our release almost immediately, but the ship was commandeered by our erstwhile 'friends' on the transport. The cap managed to get himself released in order to assist the escapees using his piloting skills.

However, I wound up stuck next to the most irritating creature you can imagine who wouldn't shut up for one minute. I'd rather have been in the penal colony.

Captain Archer's log

While it wasn't the most ethical plan, throwing in with escaping prisoners seemed, at that point, the best course of action to follow. Their escape route was obviously poorly constructed, as neither of the two escapees was a pilot, and despite my earlier protestations of innocence, they were quick to believe I was a criminal like them.

Thank God for the stupidity of the criminal mind! From that point it was easy to turn the tables, securing my release.

I stand by my decision to release the other prisoners and offer sanctuary on Enterprise, as many were guilty of no crime. There may be others residing on Canamar falsely accused.

I would also like to record a commendation to my XO, as she managed to arrange for the release of Trip and myself in double-quick time and appeared just in time to assist in our rescue from the transport ship.



Canamar

The Crossing



LT Malcolm Reed's log

The captain has asked me to make a few notes on my recent experiences for the purpose of the log. The Enterprise recently became unwitting host to a group of aliens who inhabited the bodies of many of the crew, including me. The process was painless, as my consciousness was displaced and the alien took over. The essence of me was free, able to move places it had never been before, both in and out of the ship. It was an incredible experience I'm delighted to have been a part of.

However, the aliens wanted to use this ability to keep their race alive at the expense of ours, as we were considered inferior. The captain managed to fight back their invasion and quite literally save my soul.

Captain Archer's log

While some may feel I made the wrong choice in this particular instance, I believe that the destruction of the aliens' vessel was the only possible decision, especially when it began to 'swallow' the Enterprise. Many of my crew had by this point been taken and were acting completely out of character, so I was unable to listen to advice on the subject. I regret the loss of life, but these creatures had already had one chance at existence and I refuse to be a party to the longevity of one species, however advanced, at the cost of another. It is a real shame, as given a chance of peaceful co-operation, I believe our two races could have learnt much from each other.





Captain Archer's log

My efforts to help rescue a ship of people under attack from the Klingons turned out to be a bad idea when I was arrested and charged with crimes against the Klingon High Command, namely the aiding and abetting in the escape of fugitives. What they call fugitives I call people being persecuted by the Klingons, who had annexed a world and turned the locals into their slaves. I merely assisted in saving people from their tyranny.

Believing that it would be good for relations for me to submit to the law, however, I was shocked to discover that Klingon justice is both harsh and swift, with my guilty verdict decided in advance and my sentence, death, pending. After a valiant defence from a

Klingon advocate, my sentence was commuted to a lifetime of servitude in the inhospitable Rura Penthe mining facility, alongside my ill-fated defender, who had earned himself the scorn of the Empire.

Thankfully, Malcolm was able to just wander into the prison and walk back out with me in tow, without any guards appearing to notice. Obviously there are some areas where Klingons haven't planned for every eventuality.

I advise starship captains to avoid Klingon justice at all costs, but if this is impossible, say if anyone is accused of killing a Klingon chancellor perhaps, then some kind of energy patch would be useful so that anyone sent to Rura Penthe can be located and beamed or shuttled out once they've got past the range of the facility's shielding.



Judgment

Horizon

Ensign Mayweather's log

With Enterprise passing within range of the Horizon, the ship I grew up on, I requested leave from the captain, who agreed to my request and made a detour to drop me off. It was the worst homecoming of my life. After a subspace transmission had made my family seem happy and content, my arrival was greeted with the news that my father had passed away and my brother, Paul, had assumed command of the ship.

I was keen to do all I could to help in such a difficult situation, so I helped Mom with the cooking and cleaning, and attempted to upgrade parts of the ship to Starfleet specs. Paul was having none of it, claiming that he liked the ship the way it was and anything else would be needlessly confusing.

To an extent he was right. When the ship came under attack from another vessel, we were quickly on the ropes. It was only Paul's change of heart and agreement to let me help that turned the tide of the fight, as I was able to use upgraded weapons to give the Horizon some more 'oomph'. When I left, my family and I seemed to be on better terms, for which I'm very grateful. However, it will be a while before we are as close as we used to be.

Tri-Tri's personal log

Captain Archer insisted that I accompany him to the latest cinematic entertainment on board the ship despite my lack of interest. His insistence that I would 'enjoy' it was illogical, and the smell of popcorn made me feel nauseous.





The Breach

Dr Phlox's log

The *Enterprise* was sent to a world where Denobulan scientists have been doing long-term research below ground in order to evacuate them before another alien race removed them by force. While I was not on the mission, I had some substantial injuries to deal with on the away team's return! Despite his undoubted rock-climbing proficiency,

Ensign Mayweather managed to sustain a broken leg when there was a rockslide, and the entire team was lucky not to fall to its doom. A few days in Sickbay will put Mr Mayweather to rights.

Dr Phlox's personal log

While the away team was fighting to survive on the planet's surface, I was

fighting to save the life of a patient. He was an Antaran, a race with whom the Denobulans have shared an enmity for millennia. I, personally, have no issues with the man in question; to me he was just another patient. However, his refusal to accept help meant that I was bound by my medical oath not to treat him. As death approached, I continued to talk to my patient as

much as he would allow to try to convince him that there was no need for our races to be enemies anymore. I have taught my children to revel in the differences between species, and would hope others can do the same. After a long struggle, my patient gave in and accepted treatment, and is now recovering. I am glad I was able to be of use, and hope this will have some effect on relations between our peoples.

Cogenitor

Commander Tucker's log

On captain's orders, I assisted in first contact between ourselves and the Vissians, an unusual species which has three genders, the traditional male and female, and the cogenitor, who assists in the production of children. I'm always keen to learn more about other cultures, but on talking to the cogenitor that came on board, I believed that it, or, as I

came to think, she, was being treated as something less than a servant by those around her. Determining to do something about it, I took it upon myself to make her aware of the world around her and how she could change attitudes.

My thoughts seemed to be hitting home, as the cogenitor decided to make demands of the family she was part of to secure better conditions for herself.

These were refused because of her status and the only way out she could see was in suicide. I regret more than I can say my role in this tragedy, and will be thinking far more carefully before interfering with another culture's customs again.

Captain Archer's log

I have recently had to give Trip a dressing down, something I

hate doing, especially to a friend, because of his actions during the Vissian first contact. If not for him, a young person would still be alive, and I cannot condone his interference in the customs of an alien planet. I would certainly never dream of doing something similar, as my approach with the Klingons and Vulcans will testify.

Actually, maybe those aren't the best examples...



Regeneration

LT Malcolm Reed's log

Starfleet sent word to us that several humanoids had been found in the Arctic. Thought dead but incredibly well preserved, the scientists studying them were surprised when one awoke. They barely had time to send a message, however, before the creatures attacked them and stole a Starfleet vessel. This vessel was heading towards Enterprise at unheard-of speeds for that kind of craft, and it seemed the creatures had modified the vessel to their own specifications.

On encountering the craft, we were introduced to the scientists from the research base, who looked too ghastly to describe. They clearly weren't themselves any more, and after only a couple of shots, were able to withstand a shot point blank from a phase pistol without batting an eyelid. They

performed some very unusual rewiring on Enterprise and then left, but not before they had 'infected' Dr Phlox with nanoprobes that he informed us rewrite DNA itself and start to convert the body into a part-cybernetic organism.

The creatures could not be allowed to spread this dangerous plague any further, so Enterprise gave chase, with Captain Archer eventually forced to fire upon their upgraded vessel and destroy it. While his regret was obvious to everyone watching, it was the only solution to a dangerous problem. Before we could intercept it, however, a transmission was sent from the ship, possibly a guidance signal for more of this new species. It will take the message the best part of a century to reach where it was heading, by which time I hope we haven't forgotten these dangerous creatures.



Captain Archer's log

In recognition of my efforts to annoy the Klingon empire, I learned there was a bounty on my head when a Tellarite managed to kidnap me on my own shuttlepod. Having had a fair amount of experience playing captive in the last year, I opted to try for the old inside-out approach, insisting that he would need me to take control of the ship at some point or assist in my delivery to the Klingons. He wasn't buying it, however, and my only hope was the Enterprise, with Trip in command, coming to the rescue.

What had happened to T'Pol during the incident I don't know, but Phlox insisted she was unfit for duty. She seems fine now.

T'Pol's personal log

If I suffered from embarrassment, I would probably be hiding now. An away mission turned into a more serious problem when Dr. Phlox and I returned to the ship, as we had both acquired some unnatural microbes that needed to be removed before we could once more roam freely about the ship. Phlox's best efforts still left us quarantined for a long time, and the infection initiated in me an early pon farr, the Vulcan mating ritual.

What followed was desperation for carnal knowledge, and with Phlox the only available male while we remained quarantined, I was determined to mate with him. To his credit, he was able to avoid my advances and eventually sedate me, although my escape into the ship briefly may require further explanation that I am unwilling to offer, particularly to Lt. Reed.



Bounty

First Flight

Captain Archer's log

Out on a mapping expedition with T'Pol, I got the chance to tell her of an old friend of mine, Captain AG Robinson, who I was recently informed had died. It was a sad loss to Starfleet of a great captain, but one with whom I'd had many less than enjoyable dealings before we became friends.

Our first encounter was when we were training as pilots, in the hope of being the first person to break the warp two barrier. Our enemy was immediate, as both of us were cocky and overly sure of ourselves, determined to prove we were better. It even resulted in a bar brawl once which nearly cost both of us our commissions in Starfleet.

AG was the man given the pilot job first, but his efforts almost cost him his life when the shuttle flew apart trying to reach a new high speed. After this set-back, the two of us came up with a theory as to what had gone wrong, and presented our thoughts to Starfleet. When we were given a resounding no, AG and I, with assistance from a young engineer called 'Trip' Tucker, decided to prove our theory ourselves. We took the shuttle out, with Trip running some interference and trying to keep the Starfleet high-ups out of our hair, and, after a near-fatal miscalculation, we managed to break the warp two barrier. The rest, as they say, is history.

T'Pol seemed quite interested in my story; perhaps we Humans are finally rubbing off on her.



Cmdr. Tucker's personal log

I was devastated to learn of an attack on Earth that left a giant mush on the face of the planet and resulted in the destruction of many major cities, including Florida.

Since returning to Earth, I've learned that my sister was killed during the attack, and am thus too saddened to record anything more than my desire to find those who did this and make them pay.

Captain Archer's log

Enterprise was recalled to Earth following a devastating attack from an alien probe. Many of Earth's major cities have been destroyed. As we made our way back, we encountered the Suliban Slik, who informed me that the alien probe was from a race called the Kindi who discovered that Humans will, in the future, wipe them out.

Thus they have launched a pre-emptive strike against Earth to keep us away from their part of the galaxy, an area called The Delphic Expanse.

Starfleet has decided that their plan won't work. By attacking Earth, they have encouraged retaliatory action, and for several days the Enterprise has undergone an extensive refit with weaponry upgrades and the assignment of new crew members - a group of marines trained and ready for combat - that has made us battle-ready.

The Vulcans have briefed me on The Expanse, a strange place where the usual laws of physics often do not apply, and from which crews have returned dead or insane.

It won't be an easy mission, but it is a necessary one and I believe I am ready to confront whatever awaits us.



The Expanse

SMALLVILLE Michael Rosenbaum



The Bald and the Bad

We all know where Lex Luthor is heading but Michael Rosenbaum is having fun playing with audiences' expectations. **John Reading** spoke to the nemesis-in-waiting.

HE'S BALD AND beautiful and bad. He's Lex Luthor, villain-in-training on The WB's runaway hit, *Smallville*. Just how big a hit is *Smallville*? Its ratings are super in the 18-35 demographic and, more importantly, its overall numbers are up 30 per cent over last season. And a lot of what's so good about *Smallville* is the way in which Luthor helps stir the pot. He's Clark Kent's (Tom Welling) good pal, but we all know Clark will eventually turn into Superman and that Lex will emerge as his archrival. Lex also has an impact

on those Clark loves: his parents (John Schneider and Annette O'Toole), friends Pete (Sam Jones III) and Chloe (Allison Mack), and would-be soul mate Lana (Kristin Kreuk). *Smallville* also makes time to peel back the layers of the dysfunctional relationship between Lex and another character who impacts on everyone and everything around him, namely Lex's domineering but now blind father, Lionel (John Glover). Starburst recently grabbed a few moments with Rosenbaum, who spoke of *Smallville*'s success, Lex's future and his own appreciation of the fact that co-star Glover is now a series regular.

"Everybody has a dark side, and I think Lex has a real dark side that we need to explore more"



Forever Friends? Lex (Michael Rosenbaum), Clark (Tom Welling) and Lana (Kristin Kreuk)

Future's Past

Like a future is there in his past

I love the fact that the writers have gone back into Lex's past and I want to do more of that. I had a conversation today, in fact, with Al and Miles. I said, "When are we going to go back to the past again? What are we going to find out about his dark past?" I want to find out what kind of kid he was when he lived in Metropolis. So I think we're going to get to do some more exploring there. Zero was the only episode we really went back into his past, and I thought it was such a wonderful episode because you really got to see some of who he was. He's trying to change himself every day and become a better person. I like to explore the past. Everybody has a dark side, and I think Lex has a real dark side that we need to explore more. We did another episode last season called *Hourglass*, which was about an old lady who could see the future. I want to get her back. The producers are like, "We can't get her back. She's dead." I said, "I know, but we've got to do something along those lines. We've got to see those characters' futures and their pasts. We've got to see something." I think that if we give people a little taste of the past and the future every year they'll keep coming back for more. So I want to explore that. I want to see what happens with the love interest Lex is going to have. Hopefully, it'll be someone he can really fall in love with, someone who understands him and who he can relate to. I'm excited about that."



Where it all began: Clark sees Lex's face

Why is *Smallville* such a success?

I think that for a show to be successful it has to get better and better as the seasons go on. The *X-Files* did that for almost as long as it was on. I just feel that *Smallville* has to get better and better every year or, in my opinion, it's a failure. It has to only improve as a show, and that means everything. The characters have to develop more. The show has to continue to look great. It's just a little bit of everything. Why the show is successful now, I think that's because everyone is putting 110 per cent into it. The characters are characters you care about. It seems like everybody's not only caring about Clark Kent. I think people watch the show to see what happens with Clark, what powers he gets and how he uses them, but they're also interested in everyone else and the relationships between all of these people. So we've got a great base and now we've got to keep incorporating new plotline and bringing in new characters and coming up with interesting new things every week. That's not easy, but all that together is why *Smallville* is successful and why, hopefully, we'll stay successful.

It's almost too easy to claim that Lex is the bad guy. How frustrated do you get with people who say that?

Well, I just think that those people who say that don't watch the show. To me, if you watch the show, it's obvious that if he ever turns on someone it's because he's pushed to do it. Anyone who is pushed so much can only take so much and then they push back. And that's who Lex is. Lex really is in the shadow of his father, unfortunately. He's trying to get out of that. He's trying to do the right thing. He's trying to prove to everybody that he's a good guy, but nobody is giving him the benefit of the doubt. There's only so much you can take before, inevitably, you're just fed up with people and say, "You know what? I'm going to go my own way." And we know that's what Lex does. No one gives him much credit. He tries to help Clark. He tries to help the Kent family over and over, and they don't let him. They always think he has an ulterior motive because they see his father in the shadows, and that's unfortunate. They see Lionel



A Prigal/the return of Lucas Luthor (Paul Winkler) brings up more of Lex's past



Lex and Lionel Luthor once again fail to see eye to eye

Like Father, Like Son

They may antagonise each other on-screen but off-screen they're best of friends

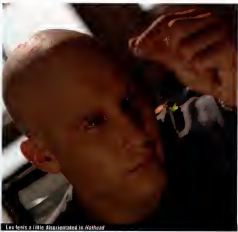
Lionel Luthor was meant to be a recurring character on *Smallville*, but the character so clicked with audiences that the producers felt compelled to bring the character on board more regularly. So, as the open credits sequence began anew in the Fall it featured Glover right up there with Welling, Kreuk, Rosenbaum and the others. And no one was happier than Rosenbaum. "When I saw his name in the opening credits I was clapping," Rosenbaum says. "I really was. I think he's a brilliant talent. I started out in the theatre and I loved it. He has so much energy and that energy stems from the theatre, I think. When we work together we're playing with each other and we're trying new things. It's really that relationship I think that comes across on screen. We really love working together. We're always trying new things with each other and taking chances. There's much more coming up. It's just the beginning. But I have the utmost respect for John."

"Right now a lot of what we're talking about is how for Clark it's the making of a hero and for Lex how it's the making of an anti-hero"

Luthor when they look at Lex. It's the old cliché; you can't judge a book by its cover. They see this tycoon, this businessman who does this town wrong. He's put people out on the street. Lex is trying to show them that he is just the opposite. Every episode ends up with Lex trying to explain himself and no one giving him the benefit of the doubt. But I think Clark really believes in him. I think it's such a great relationship between the two of them.

Do you shade your performance to reflect what we all know is to come between Lex and Clark? Do you want people in, let's say, season four or five or whenever Lex does go bad, to say, "Oh yeah, if you look back at these episodes in seasons one and three you can see Rosenbaum building to where we are now"? I think that there are steps along the way I've talked to the writers and the creator, Al (Gough) and Miles (Miller), often and we talk about the little baby steps that we're taking toward the inevitable dark side. Right now a lot of what we're talking about is how for Clark it's the making of a hero and for Lex how it's the

making of an anti-hero and how he goes off the path of goodness and strays inadvertently. When I read a script I don't look into things too much. What I try to do is play it so that the audience is unsure of what my motivations are, so even if they're good, I don't want the audience to be too sure. I don't like everything to be black and white. I don't want everybody to know exactly what I'm thinking. So I like to mess around with it. I like to toy with lines. The biggest treat for an actor is developing a character. I did not want to take this role if Lex was evil because there's nowhere to go. If I'm evil, then I'm evil every episode and that's kind of boring. "Oh, what's Lex going to do today?" This is the story before story, and that's so interesting. Nobody's played Lex at a young age, so when they compare my performance to Gene Hackman's performance and say "How do you top him?" I just don't worry about it. I'm not trying to top anyone. I just worry about what I'm going to do and what new steps toward the dark side am I going to develop this week. That's how I take it and that's what's so much fun for me.



Lex looks a little disconcerted in *Rebirth*



The Amazing Stan

Comic book legend **Stan Lee** talks to **Ian Spelling** about bringing his Superhero brain children to the big screen and forthcoming projects...



MAYBE HE'S A mutant. How else to explain that, at 80 years old, comic book legend Stan Lee is as active as ever.

X2 was a huge hit, *Hulk* is on screen now, and *The Fantastic Four*, *The Amazing Spider-Man*, *The Silver Surfer* and *Daredevil 2* are all in the works. Lee cameos in *Hulk* and he's front and centre on a new project, the adult animated series *Stripperella*, which he created for the cable network Spike TV (formerly known in the US as TNN). The show, which debut on June 26, features the voice of Pamela Anderson as the title character, a stripper by night and, even later at night, a sexy superheroine. *Starburst* caught up with Lee at his office in Los Angeles, where he filled Ian Spelling in on *Stripperella*, *Hulk* and other goings-on.

Where did the idea for *Stripperella* come from?
I'm getting tired of doing the same old superheroes over and over again, and I've always loved doing humor. It occurred to me that people have been watching more adult cartoons, and for example, *The Simpsons* is very popular and that's really an adult cartoon.

"When I made a hero out of a green-skinned monster named The Hulk people asked if I was drinking"

So I thought, 'Why not go a step further and do an adult cartoon that's also somewhat sexy for a little bit later at night, and keep it funny, also?'

It's a pretty wild concept. How much had you drunk when you thought it up?

It's funny, every time I do everything people ask me if I've been drinking. When I did *Dr Strange*, people asked if I was drinking. When I made a hero out of a green-skinned monster named The Hulk people asked if I was drinking. No matter what I do, they ask if I've been drinking. And I don't even drink [Laughs].

Did you always have Pam Anderson in mind?

I did after I got the idea. She seemed to be the logical choice.



"It's amazing. Everything that Marvel does, it's as if they have the magic touch"

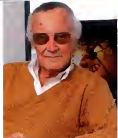


It's not that far removed from her film, *Barb Wire*. What was Anderson's reaction when you presented her the idea?

Oh yeah, [it is] a little bit like that, a little [like *Barb Wire*]. She loved the idea that all she has to do is do the voice. It's much easier than being in every scene. We would draw the character to look like her, and she can become immortal in a cartoon and the work isn't that hard. It's a lot of fun.

How hands-on are you with *Strippersville*?

Oh, very much so. We have other people writing it and we have someone else producing and directing it, but everything is OK'd by me and I see all the storyboards and all the scripts. So,





Dr. Octopus as he appeared in 1963 (left) and (right) from the forthcoming *Spider-Man 2*

I'm very hands-on on this one. The more that I can be involved, the better I like it.

We're particularly fond of the character named Queen Clitoris.

Yeah, well, I'll admit there are a lot of *double entendre* gags. The nice thing is it will go over the heads of young viewers, and I think the older viewers will enjoy them. There won't be that many young viewers because the show will be aired late at night.

Spider-Man, X2, Daredevil and Hulk have all been turned into hit films. Did you ever think you'd live long enough to see these titles he done as films, done right and prove so successful?

[Laughs] Well, no, as a matter of fact, I didn't. It's amazing. Everything that Marvel does, it's as if they have the magic touch. All of these movies are great, and the upcoming ones, I think, are going to be just as great. Hulk is sure to be a big hit because I have a cameo in it with my first speaking role. I say three or four words, and that certainly guarantees the fact

that the whole world will go to see the movie.

Did you always think of Hulk as an eminently filmable property?

Well, to be perfectly honest, and that's not to imply I haven't been honest up until now, I never thought of movies when I was writing these things. We're going back - what is it? - 40 years or so. All I was thinking of was, "I hope that these books will sell and I'll keep my job". In a million years, it wouldn't have occurred to me that decades later, they'd be becoming motion pictures or television shows or animated series. I never thought of it.

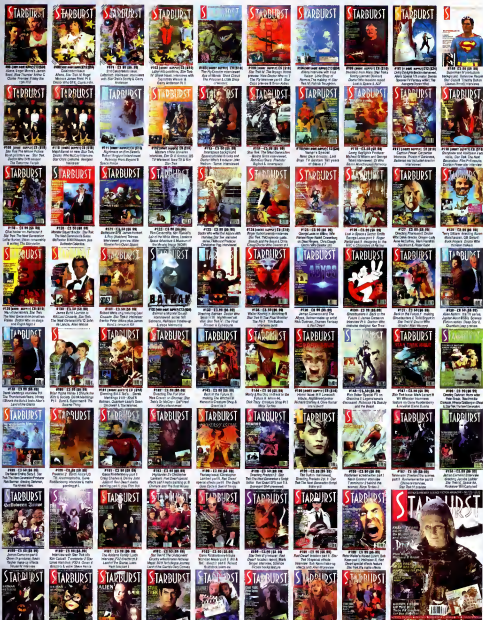
What else do you have going on these days?

I'm working on my own product now, my own movies and television shows, which are apart from Marvel. I started a new company called POW Entertainment, which, of course, stands for *Purveyors of Wonder*. We have *Stripperella* and we have a couple of others I can't talk about yet. So, it's been very exciting.



Comics on Film

The spectacular success of *Daredevil*, *X-Men*, *Hulk* and *Spider-Man* as films, Stan Lee says, benefits the comic books on which they're based and the comic book industry as a whole. "It's got to help comics," Lee insists. "Marvel's comic book sales are up from where they had been. They keep growing, but comic books are the least of it. You can make so much more money in one hit movie than in trillions of comic books." True, but no one wants to see the source material, specifically Marvel titles old and new, dry up. "Oh, but they won't and they never will," Lee says. "They've got a great staff of artists and writers, and a great bunch of editors, and editor-in-chief. Believe me, the people at Marvel are paying a lot of attention to the comics."



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Matrix Revolutions

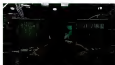
Another one? Oh well, Keanu's back to save the world, yadda yadda yadda...



Oh, get it in focus for Pete's sake. They've got an old lady doing the voiceover. **Old Lady:** "Everything that has a beginning... has an end." By God, she's profound.



And look, it's Keanu. It's a *Matrix* film. Who did you expect... Eddie Murphy?



I'm not paying good money to see some broke watching television. Can't we have Larry Parkhouse in his crocodile coat?



That's better. And the old lady's back. What's it all about, dear? **Old Lady:** "I see the end coming..." Well, that's a relief.



As long as it's not Keanu Reeves's end she's talking about. Meanwhile, he's flat on the floor. Maybe he's checking for woodworm.



Old Lady: "I see the darkness spreading... I see death." She's a proper comfort, isn't she? Meanwhile the robots are thundering about, as usual.



And cheerful Hugo Weaving is back, too. Didn't they kill him off in the last one? Maybe he's like Orcaule. He does that sort of lizard smile thing.



Out to a punch-up in a corridor. It looks like some sort of telephone exchange, though I could be wrong.



What's this? A collection of milk-bottle tops? I'm sure it's very modern, whatever it is. Is it me, or does this not look any different from the last one?



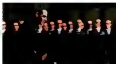
Hugo: "Mr Anderson... Welcome back. We've missed you!" She's a proper comfort, isn't she? Well, we've missed you too, Hugo.



Is it time for an explosion? Aha! Bang on cue. I hope you realize someone's going to have to clear all that up...



Out to Keanu in the rain. See the big drip? Hang on, the old lady's off again. **Old Lady:** "You are all that stands in his way. If you cannot stop him tonight, then I fear that tomorrow they never come."



Keanu: "It ends tonight!" Cut back to the robots and their farming analog. (He of Hugo Weaving)



Hugo, meanwhile, is rising the other way. Oh, there's going to be a hell of a bang when they meet in the middle.



Bang! Well, no. More a sort of bounce, actually.



Keanu and Hugo give up on the wire-work and just have a good old thump at each other. It's usually the best way. Continue in this fashion with big choral accompaniment.



The music's getting even more monumental. Cut back to the robots and their farming analog.



Aha, but the chips have got those big neo-dilection things like Gogammy Weaver had in *Alien*. That'll show 'em!



Word of this trailer: It's never too late for a snag. Right, well, we'll just have the logo and the smash, thank you.



I think we've seen all the good bits. The rest will just be people drinking on about philosophy. Same as before, unless they put a pretty big rabbit out of the hat for the finale...

Trailer rating: Predicted movie rating: Summary: Does anyone care anymore?

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